THE NEW YORK MIRROR

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New Series { Volume IV. Whole No. 93. NEW YORK: SATURDAY, OCTOBER 9, 1880. Price Five Cents.

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STAGE FASHIONS.

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According to the Fashion and the time..
—TAMING OF THE SHREW.

American actresses at present waste a great amount of money in material of the richest quality, when something cheaper would do just as well. In describing the costly garments worn by Fanny Davenport in her new piece, I spoke of the costume of the second act as being "printed foulard," it being like foulard. I had seen just such bouquets stamped in brilliant colors on foulard silks, and as "figured foulard" I put it down. Now that dress is expensive crepe, and the flowers upon it are hand-painted, yet it has all the effect of a "figured foulard," and must have cost about one hundred times as much.

Luckily for me, I venture dno opinion as to the worth of the laces, for on one dress is a piece of old point for which the royal Fanny paid *eleven hundred dollars;* and it's a very little piece at that.

I saw in Paris a magnificent stage costume, made for Mme. Judic. On the skirt was the loveliest tablier of rich lace I ever saw. The dress was displayed on account of that lace; and that lace was worth, perhaps, twenty-five francs. For it was paper, wonderfully stamped, and represented chains of fuchsias, and looked just as much a piece of real lace as a Paris diamond by night looks an old mine gem. Parisian actresses wear that paper lace a great deal; it is tough, soft, and very effective. To wear a costly lot of lace, which may be ruined in a night, when five dollars' worth of lace paper looks as well, is considered the heighth of folly by intelligent foreigners.

Mlle. Montaland, when here in the days of Jim Fisk, saw her opportunity and made much American hay while the Yankee sun shone. She was in the habit of having a man-milliner named Russell send dry-goods and trimmings to her house for selection, and she kept the "whole biling," as Fisk said. One time it would be five yards of velvet she needed, and half-a-dozen pieces would be sent. The few yards necessary were cut off, given to the modiste, and the rest sent up-stairs to the ravenous jaws of Ma'mselle's mamma and Ma'mselle's trunks. This mamma had a stock of Paris treasures that entered largely into Montaland's profits.

A gorgeous lace-trimmed toilette was bought and paid for by James, Jr., to be worn in La Petit Faust. It was worn as it was made but one night. Next day, the nimble fingers of the old lady removed every inch of the real Honiton lace, and substituted the paper fabric of Paris. "It was so great a risk to wear a good lace on the stage." Fisk laughed at the acquisitive spirit of the pair, and congratulated himself when they sailed away, leaving in the furnished house he had rented for them *only the range*—which would have accompanied their departure, he always maintained, if it hadn't been red-hot!

The costumes in As You Like It, worn by Rose Coghlan and Stella Boniface, are not very handsome. Rosalind wears in the first act a dress of blue brocaded silk over a petticoat of mouse-colored plush, the brocade looped with silver chains, the sleeves of brocade coming to the elbow, and plush ones, tightly fitting, reaching the wrist. Miss Boniface, in bright pink, with the everlasting waterfall of curls straggling down her back, looked as a Boston belle in party dress does look, has looked, and always will look to the end of time.

The masculine costume of Miss Coghlan was much admired, for its propriety and its becomingness. The London Rosalind, Miss Litton, has been cudgeling her brains (and her friends) for noticeable departures in Shakespearean representations. (To Mr. Irving all the innovations could not be allowed.) She discarded the memorial habit of Rosalind—the nice ladylike trappings in which she has haunted so many Arden Forests. She went in for leather jerkins and leathern leggings, and a little cap, and a generally rough and reasonable get-up.

Miss Coghlan adopted this idea, and looked indeed like a robust lad, properly clothed for forest life, and likely to impose on more acute beings than lovesick Orlandos or country bumpkins. Clad in russet leather, she strode about "under the greenwood tree" a real, true young man.

There has been a deal of research and lots of discussion in Paris lately as to the costume worn by Charlotte Corday when she stabbed Marat. But many ladies who have condemned Charlotte, not so much for killing a man, but for killing a man in his bath, will be delighted to know that Marat had a *costume* on his old political back when the deed was done. In those days ladies received calls in their bath-rooms. There they lay in gowns of lawn, richly frilled with valenciennes, and to make matters better, a jug of milk added to the water rendered it opaque and highly proper. Quite a nice fashion for ladies to revive, now that the bathing season is past—and ever so much more decent than the surf receptions held during the Summer.

A dear old gentleman sat on the shore at a bathing-place this year, and delivered opinions about bathing-dresses. He approved them. Now, when he was a boy [illegible] bathed in big blue flannel bags, and all looked alike; but nowadays, however much the unwary man was taken in by [illegible] in full fashionable rig, the bathing [illegible] told the story—the short skirts, the [illegible] and all that. Ah! it was fine. And the smart old fellow chuckled on the shore. A particular object of his admiration was a lovely Brooklyn belle, and the lady to whom he unbosomed his opinions of modern bathers laughed in her sleeve at the success of her sex, even in the bath. That guileless damsel (what an appropriate word?) used to amble down to the beach between two gentlemen, enter her bath-house and make preparations of which poor daddy longlegs on shore never dreamed. The gleaming golden braids were carefully hung up; the salt-water coil was firmly attached to the 329 hairs actually growing on the lady's head—firmly attached at the top, but insecurely pinned below, that the beautiful accident of falling down might occur at the proper time. The pads which gave the rounded limbs to the world's admiring gaze, from the ankle to the knee, were put on; such a swell pair of corsets came next; then the short but gay stockings, the sandals, and the brief pair of trowsers, like the obituary notice, "Since so early I was done for, I wonder what I was begun for." Then the square-necked, short-skirted bathing dress (?) without sleeves; the jaunty hat with a fringe of forehead curls sewed into it. The maid opened the door, and a ravishing vision of graceful form burst on the dazed "shoreites."

Oh, it was lovely! And then when Miss ——— came out and ran with her dripping mass of golden hair hanging down her back, up to her bath-house, a murmur of admiration accompanied the flight to see my lady's maid wring out that hair, hitch it to a nail, plait it and pin it back on her mistress' head, and pack up the "lunch braid" in the satchel, lay out the make-up for my lady's use, pass the pads through a "patent wringer" (for this smart girl even brought that appliance to that comprehensive dressing-room), squeeze the corsets, and then emerge with the simple trowsers and blouse and ostentatously hang them up—to see all this was to be delighted.

Dear men, with their dyes and their pads, with their false shoulders and built-up breasts, they are not one inch in advance of the girl of the period, who can outwit them even in the water. BEATRIX.

PROFESSIONAL DOINGS.

—Katherine Rogers arrived in America Oct. 4.

—Soldene opens at the Brooklyn Park Nov. 8.

—The Boston Ideals are reviving Pinafore at Booth's.

—George S. Knight has given Otto nearly 1,000 times.

—The Golden Game combination close this week until after election.

—John T. Raymond plays in Davenport, Ia., to-morrow night (9th).

—Dudley McAdow has become general agent of the Rentz-Santley troupe.

—A Sunday paper announces that Townsend Percy "has adopted a baffled beauty."

—The box-office receipts for two weeks of The Rivals at the Philadelphia Arch footed $141,000.

—Col. Mapleson, Gerster, Marie Roze, Mrs. Swift, De Belocca, and Signor Arditi are in the city.

—Samuel Colville will put a burlesque company on the road in November, headed by Eme Roseau.

—Tony Pastor tours New Jersey and a portion of New England, and then opens his metropolitan season 18th.

—H. R. Archer, who is just married to Belle Mackenzie, used to appear in variety sketches with Lulu Delmay.

—Scenic artists, etc., are at work preparing the spectacular effects for McCullough's engagement at the Fifth Avenue.

—Archibald Forbes, the famous English war correspondent, arrived in New York on Saturday. He purposes to lecture.

—Deseret, Dudley Buck's new comic opera, will be presented at Haverly's Fourteenth Street Theatre next Monday.

—The father of Emma Abbott recently played Gaspard in Chimes of Normandy at an amateur performance in the West.

—Lawrence Barrett will add Broken Fetters to his repertoire. It is an adaptation of La Morte Civile, by W. D. Howells.

—Constantin Sternberg, the Russian pianist, makes his bow to the American public at the Academy of Music to-night (7th).

—An individual representing himself as "Tony Pastor's agent" has been victimizing managers of smaller towns in Ohio, Indiana and Michigan.

—The Theatre Comique is a resort which no stranger in the Metropolis should fail to visit. The Mulligan Guard Picnic crowds the house nightly.

—Only a Tramp and Government Bonds are two new plays for George S. Knight—the first by Bronson Howard, and the other by Bartley Campbell.

—Haverly is organizing another Mastodon Minstrel troupe. It will be separate and distinct from the organization which is now delighting cockneydom.

—All the seats for the opening night of the Tile Club at Manager Wentworth's Bijou Gaiety Theatre, Boston, were sold two weeks ago. A sort of little Bernhardt advance-ticket boom for a cent.

—Advices from Indianapolis state that there is a managers' war on the tapis. The management of the English Opera House wish to reduce prices 25 per cent., and the Dicksons threaten to cut still lower in that event. Better compromise, gentlemen.

—Helen Blythe is about to sue Augustin Daly for breach of contract. She claims to have been engaged by Mr. Daly in 1879 for three years, as leading lady, at a weekly salary of $50. The manager's defense will be breach of contract, which may have reference to that "Pennsylvania tour" in which Miss Blythe and others of his people engaged the past Summer. This snap ended in disaster, and the final outcome was a scandal that had full ventilation in our police courts. If this is Mr. Daly's defense, there is but little doubt that he will come off victorious, for the getters-up of the snap used his name and that of his theatre, without authority, in their junketing over Eastern Pennsylvania.

THE WORLD'S METROPOLIS.

LONDON, Sept. 23, 1880.

The astonishing vivacity which has lately been noticeable in the advertisements of our theatrical attractions is no doubt mainly attributable to the examples of skilful billing which have been presented to our managers by the many Transatlantic combinations which have favored us with visits this season. The displays effected by Mr. J. H. Haverly of the Mastodon Minstrels, by McKee Rankin's Danites company, by Raymond, and the Florences, and by Salsbury's Troubadours, have been principally the means of instigating this unwonted liveliness. Until recently, English managers do not seem to have given much attention to this important department, and such officers as bill agents and inspectors were never heard of until Mr. Haverly's brass-buttoned, belabeled-hatted emissaries began to pervade the town. But now an awakening has taken place which has turned into galleries of vividly-colored pictures the dead walls and unpicturesque boardings which were formerly the only refreshment offered to the eye of the urbane wayfarer. On this account alone a popular vote of thanks should be accorded to the gentlemen who thus contrive to turn a judicious regard for their own interests into a public benefaction; while as a first step toward the art-education of the masses, the indiscriminate decoration cannot fail to achieve great results. Thus the critical are offered every inducement to study the subject of figure-painting from the model by the posters of the Danites, especially that one in which the Heathen Chinee is represented as upside-down on the table, while two burly miners investigate the economy of his garments in search of feloniously-obtained treasure. The beautiful example of comparative anatomy here literally thrust into the faces of students is only equaled by the valuable experience in portrait-painting which no one can help gaining from the counterfeit presentments of Mr. Haverly's lineaments, which at all points present in imposing profile their unwinking monotony of aspect.

The same commendatory remarks apply to many other triumphs of the pencil and paste-brush, including impressive interiors of drawing-rooms, upholstered and furnished in the most lively of designs; seascapes, with vessels apparently about five miles long; and landscapes, with ladies and gentlemen engaged simultaneously in plighting vows of constancy; and in long-distance pedestrian contests—while in the middle distance a brindled cow is disconsolately browsing on the chimney-pots and the church steeple of the adjacent village.

But more questionable are the advantages to be derived from the new and improved plan of inserting "opinions of the press" which Mr. Augustus Harris has introduced. This is, to quote extracts from press criticisms, and label them as the opinions of the writer. Thus, in regard to The World, we are informed that "G. A. Sala says," so and so, while "Clement Scott remarks" such and such, all of the observations of course being highly laudatory both of the play and players. It may be that Mr. Harris is of opinion that the public will regard with unusual veneration these expressed opinions of professional critics, but it really seems doubtful whether any greater degree of confidence is merited by critiques which rely upon individual signatures, and lack the prestige which attends the anonymity of newspaper notices.

As for the critics themselves, this violation of their anonymous sanctity cannot but be prejudicial to their interests, however agreeable the present initiation of the practice may be to the two or three gentlemen immediately concerned. And in addition to the infraction of dignity entailed, the wholesale advertisement of personal opinion is calculated to occasion remarks as to the market value of such commodities, and consequently the standard of criticism, never too high, will decline in proportion to the increase in the practice. Mr. Sala and Mr. Scott, neither of whom need such cheap notoriety, would therefore be well advised in requesting Mr. Harris to discontinue his novel form of utilizing their kindly remarks about him and his theatre.

A volume might be written about this department of advertising alone, regardless of the fact that the history of advertising has already been written and published by an authority on the subject. As a man may be known by the company he keeps, so may the character of a theatre be judged from the style of its public announcements. A house at which good solid intellectual refreshment is offered, is never flaring either in its pictures or its newspaper notifications, while the theatres at which less heavy but more clap-trap pieces are put forth invariably find it necessary to make liberal use of the more vivid shades in their posters and to display greater profusion of adjective in their literary efforts. Not that condemnation should invariably fall upon attractions thus graphically disposed, for the advertisements in many cases only justly set forth the nature of the entertainment provided, in the manner most calculated to attract the classes whose patronage is solicited. The character of the audiences that assemble at say the Lyceum or the Haymarket is very different from that which assembles at Drury Lane or the Surrey. Equally good in their ways, the description of pabulum supplied differs as much between these theatres as do the solemn manifestoes in which "Mr. Irving begs to announce to the public," and as do the elegant phrases of Mr. Bancroft's advertisements, from the displayed capitals of Mr. Harris' intimation of his latest gigantic success or Mr. Holland's blatant announcements of a prize baby show. But it is generally to be noticed that the less worthy of commendation an entertainment may be, the more extravagant become the management's terms of self-laudation. A first night at the opera is announced in a few simple words, while the advertisements of Mr. Haverly's Mastodon Minstrels are more remarkable for their wealth of language than for any other qualities. A Shakespearean revival at a leading house is set forth in modest terms, while a one night's performance of a sanguinary melodrama at some little provincial town demands much expenditure of printers' ink and a lavish distribution of superlatives.

The long-expected revival of The Corsican Brothers by Mr. Henry Irving at the Lyceum Theatre is now an accomplished fact, that house having opened its doors last Saturday for the Autumn and Winter season, and presenting for its opening programme Dion Boucicault's effective arrangement of Alexandre Dumas' story. At those same doors people took up their stand as early as twelve o'clock in the day, contentedly waiting seven hours to gain admission. Detailed criticism must be postponed till next week, but the completeness of the production is already town talk. The scenery and *mise-en-scene* are said to be most appropriate and effective, and the reputation for correctness of detail which Mr. Irving already possesses will be greatly enhanced on the present occasion. The play itself, excepting in the title role, of course, played by the lessee, does not make any great demand upon the competent actors to whom the parts have been intrusted, and owes its principal weakness to its lack of sustained female interest, though every justice is done to the characters by the ladies engaged, to Miss Emily Fowler being assigned that of Mme de Lesparre. Great attention has been paid to the *bal masque* scene, which occupies the whole of the second act, with the result that a more animated stage picture has never been seen in London, even in that home of spectacular display, the Alhambra. A very lengthy run for the piece is certain.

On the same evening (Saturday last) Olivette, the new opera by Andrau, adapted and muddled in his usual manner by H. B. Farnie, was heard for the first time in London at the Strand. So far as can be determined from a diligent study of the book the following is a sketch of the plot: A certain old Seneschal has a daughter, Olivette, whom he recalls from a convent to marry his friend, the gallant but elderly Captain de Merimac. Now, Olivette, as is essential in an opera, has conceived an attachment for a certain young officer, who lends an additional interest to the plot, and also supplies the necessary tenor vocalism. But this hero is also fortunate enough to have been the recipient of smiles from a personage of no less exalted rank than a Countess, for whose reception, she being a political personage of importance, great preparations are made in view of her temporary sojourn as guest of the Seneschal. Here she is overjoyed to meet the youthful warrior Valentin, and perceiving the attachment between him and Olivette, uses all her influence to forward the match between that young person and the Captain. With a view to defeating these arrangements, which become alarmingly complete, Valentin, adding great skill in personation to his military accomplishments, personates the temporarily absent "old salt" to such an extent that on the return of that worthy he finds his promised wife the blushing but perfectly willing bride of his double. Of course matters are amicably adjusted. The Countess, considering any husband better than none, bestows her hand upon the Duke des Ifs—an antique dignitary with a weakness for plotting, and the old salt determines to return to his former bride—the sea. The opera is elegantly produced and bids fair to rival Madame Favart in public favor. It is capitally played and sung by Miss Florence St. John, Mr. Ashley, Mr. Marius and Mr. Harry Cox, as respectively Olivette, the Duke des Ifs, Captain de Merimac and a semi-lunatic brother of the Duke. The characters are all of them very similar to those played by the same artists in Favart, but they are none the less amusing for that. As the Countess, Miss Violet Cameron repeated her familiar impersonation of a piping model, with certain mechanical actions, and Mr. Knight Aston did not perform very astonishingly as Valentin. The usual attractive liberality is observable with reference to the numerous young ladies who sing capitally the music of the various choruses, and fill up the intervals by disposing themselves with more or less picturesque effect. The music itself is of the familiar class natural to this sort of comic opera—not by any means distinguished for depth or musical intensity, but light, agreeable and full of catching melodies.

Mr. Salsbury's merry little Troubadour quintette are playing The Brook to metropolitan audiences after a successful provincial tour of some months' duration, giving in addition to their regular performances at the Alexandra Palace, a series of matinees at the Gaiety. The Brook, which is the piece they present, is much better known on your side than on this, and therefore does not require analytical consideration. It is very weak in the matter of plot, and this has to some extent offended some of the London critics; but it is not much worse off in that respect than many more pretentious pieces, and it certainly serves its purpose as a vehicle for the introduction of specialty business. Mr. Salsbury himself is appropriately the leader of the fun, his heavy tragedian being a most amusing personage, and his discourses on the Chinese question in Anglo-French, Nigger, and Free Citizen dialects producing as much deserved applause as laughter. Mr. Steadman is equally satisfactory in his part, and his tenor ballad business, though not very novel, is still very funny. Mr. Webster is amusing in the third male part. The ladies are hardly so admirable as the gentlemen, but in the case of Miss Ray Samuels this is probably attributable to the shallowness of her part, for she sings very well indeed. Miss McHenry, however, is very much too boisterous, to put it as mildly as possible. The novel real water rain effect at the finale is a surprise to English theatre-goers, who have never seen anything like so realistic a stage-shower before. The Troubadours remain as heretofore under the skillful pilotage of Mr. Frank Maeder and Mr. Charles J. Crouse, who express much satisfaction at the success that has attended what was originally only a holiday trip. Mr. Maeder expects shortly to return to America, where certain preliminary arrangements demand his presence prior to the reopening of the company in already completed engagements. W. C. T.

Jacques Offenbach.

The cable announces the death at Paris of Jacques Offenbach, the greatest of opera-bouffe composers, at the age of 60. He was born at Cologne, of Israelite parents, and in early life was a violoncello player. Despite his German birth, he was a thorough Frenchman in ideas, in manner, and in appearance. During his lifetime he composed 101 light operas, the last of which has yet to be produced. The last of his works to be produced on this side, La Fille du Tambour-Major, at the Standard, was a failure.

A few years since Offenbach paid a professional visit to this country. He wielded the baton at the Madison Square Garden, but there was no draw in him. He imbibed a poor impression of America, and he returned to la belle France and opened upon us in a book, which was probably written for him. However, he made some money here; but his managers lost in proportion.

The composer was carried off by dyspepsia and gout, and had been ailing for a week. He was seized with an acute attack of the latter while at a rehearsal at the Theatre des Nouveautes, and died the following morning (Oct. 5) at his home in the Boulevard des Capucines. The funeral takes place to-day (7th) at the Madeleine, with imposing ceremonies.

In personal appearance Offenbach was of medium height, of slender figure, and was slightly round-shouldered. His face was thin, and of late had become very wrinkled, but it was almost always lit by a pleasant smile and laughing eyes. His manners were quick and lively, and in gesture and general carriage he was thoroughly French. He is described as a bundle of tireless nerves in a body that was one great irritation to him. In early life he married a handsome girl of Spanish descent, and his domestic circle is said to have been a very happy one. The family inherit a handsome fortune.

The Tile Club's Success.

A private telegram from Boston chronicles a great success at the Gaiety Theatre by Clark and Marble's Tile Club, in their original musical satire entitled Idle Hours. Long before the opening of the doors on Monday night every seat in the house was sold. This was not considered strange, because the personal friends of Mr. Clark number enough to fill any theatre in Boston twice over. On the second night of the performance, the curtain went up to a house packed to the doors, and standing-room was refused at the box-office before 8:15. Ed Marble and Gertie Granville made great hits, and the entire piece went with a vim, while the enthusiasm, for a Boston audience, was something quite unusual. A very large three weeks' business is confidently predicted.

FROM THE OTHER SIDE.

Rose Hersee has been overwhelmed with applause and bouquets in Melbourne.

Boito is writing an opera on incidents in the life of Nero. It is to be called Nerone.

Schneider is about to return to the Parisian stage. But Offenbach, her creator, is gone.

Edmund Yates takes the place of Mr. Dutton Cook as theatrical critic of the London *World*.

The title of Mr. H. J. Byron's new comedy, to be produced at the Royalty Theatre, is Bow Bells.

Mme. Modjeska will appear at the London Court Theatre in a version of Schiller's Mary Stuart on the 9th of October.

Mr. Tennyson's new play, written for Mr. Irving, is described as a tragedy in two acts. It will not be produced until Miss Terry returns to London.

Mr. John S. Clarke's appearance at the Haymarket Theatre as Mr. Dimple, in Buckstone's Leap Year, is noticed with cordial appreciation by the London press.

The Prince of Wales's Theatre has reopened with Forget-Me-Not — Miss Genevieve Ward playing the heroine—and a new comedietta called A Debt of Honor, by Mr. Sydney Grundy.

Kyrle Bellew will not take part in the approaching revival of Hamlet at the Princess' Theatre. He had been previously engaged by Miss Litton at £10 a week and, though he tried to get rid of his contract with her, Miss Litton held to it strictly and was sustained by law. Mr. Bellew's salary is not exorbitant from an American point of view—at least for one who is called a fine young actor, and whose Orlando, according to the late Tom Taylor, is not surpassed on the English stage.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston.

Alixe, under any circumstances, cannot expect to hold a place in public favor. The wonder is how it ever reached the footlights; but I do not pretend to solve such mysteries. Play-goers are even more than kind—they are patient and long-suffering under the direst dramatic inflictions, and such an affliction as Alixe, it must be confessed, they do not often encounter. In point of morality nothing can be more complete than the contrast between Article 47 and Alixe. Cora interests you, but Alixe, notwithstanding some effective situations, fails to do so. One has no patience with such frothy philosophy. A more dangerous delusion than this play affords cannot be offered to the public. I consider Alixe the most objectionable of the modern school of romantic drama. There are other plays more artistically worked up, where the poison, though skillfully concealed under the guise of fine imagery, pointed dialogue, strongly marked character, and an ingeniously constructed plot which keeps the attention constantly alive, is not the less deadly. Wherever an attempt is made, however speciously, to give a false color to what is wrong, to deck vice in purple and fine linen, to soften down the repulsive features, to invest actions contravening the recognized customs of social life with the false glitter of high spirit, and a superiority to the narrow prejudices of sober people, there is a radical departure from sound principle which becomes only the more dangerous in proportion as a greater degree of talent is shown in the execution. These are the grounds on which I condemn Alixe, Article 47, and all the other dramas of that school, which, although they interest by striking situations and skilful, active delineation of character, are the more dangerous from the sickly and false morality which they inculcate.

Clara Morris appeared for the first time in Boston in the title role of Alixe, and the audiences have been very large and enthusiastic. It was throughout a careful performance, full of those excellencies which mark all her impersonations. Miss Morris' Alixe, although a performance of extraordinary merit, is not nearly so satisfactory an effort as her Cora or Miss Multon. As a work of art her Alixe is about midway between them both. Much of her stage business is original and some of it very good. Nothing could be finer than her manner in the fourth act, in the interview with her mother, on receiving the horrible intelligence of her birth. Her love is boundless in its depth and infinite calm, and once stirred to a storm it cannot subside until the evil is wrought—shipwreck and death. If she could conquer her passion for her mother, she would kill her. But she cannot, and her love makes her death inevitable. If there was any one effect in the play pre-eminent above every other, it was after the explanation in the act I have mentioned, where the knowledge of her great shame bursts upon her like a sunflash. Her look of blank despair was the acme of all agony. Her silence was louder than any speech. In some portions of the play Miss Morris appeared artificial and mechanical. The strange babyishness of tone which intrudes itself so unexpectedly in the lady's acting was very apparent and inopportune in Alixe, and the hard nasality which disfigures her speech was quite unpleasant, and prominent at different intervals of the play; but these are insignificant in comparison with the total power and finesse of the actress, who never fails to sway an audience to her bent. There is a certain witchery about her that finds its way to the heart and leaves an impression that never can be erased.

Regarding the remainder of the cast of Alixe, there is not much to be said. Mrs. Prior gave an admirable rendering of Mme. Valory; her entire performance was very enjoyable. Mr. Saville was in a congenial part, and made the most of it. The character of Henri suffered at the hands of Mr. Pendleton. His gesticulation was awkward, and his facial expression disagreeable. Mr. Pendleton gave the first two acts of Henri in a manner so decidedly above the average juvenile man that I was led to believe his entire performance would be equally pleasant, but in the last acts he dwindled into a nonentity. Mr. Pendleton has "good stuff" in him, and experience in a first-class theatre will soon bring it out.

The stage was splendidly set, the scenes being models of tasteful workmanship. The engagement of Miss Morris has been a remarkable one, following in the footsteps of Booth and Lotta. This week Sol Smith Russell in Edgewood Folks.

Annie Pixley has returned to Boston under the most favorable auspices. The Boston Theatre resources were bountifully used, and the play of M'liss has never received a better setting than at the present time. The houses have been crowded at every performance, and star and manager are to be congratulated for their great success. M'liss is well known in Boston, and is a clever and taking piece. Frequency of representation of the heroine has of course made Miss Pixley quite at home in the part, but there is nothing approaching hackneyed or careless interpretation at any point from this frequency of performance. Indeed, her vocalization seems to be immensely improved, and her exquisite rendering of Leslie's "Come in and Shut the Gate" was enthusiastically applauded. Her acting is full of the dash and vigor which have made her so popular, and I know of no actress to-day who is so capable of filling the vacancy so long held by Mrs. John Wood and Agnes Robertson, as Annie Pixley.

It is now needless to enumerate even a tithe of the many excellencies of Miss Pixley's acting, as they are well known and readily recognized. J. E. McDonough as Yuba Bill contributes largely to the successful ensemble of the play. He invests the role with that peculiarly amusing, semi-humorous style which makes the part ever a favorite one. Mr. Fulford renewed his former success as Juan. Mr. Scallon was decapitated after Tuesday's performance, and the character of the Judge was played by Mr. Kilday. This week Mr. E. W. Marston essays the character for the first time. The scenery has been especially painted, and all the sets are in the best possible taste. This is the last week of the engagement of Miss Pixley, which is to be regretted, as, M'liss would safely have a run if the performance could be extended. Next week Leavitt's Burlesque co. in Carmen.

I am sorry to write that the New Evangeline is trash, and of the very poorest kind. It is such stuff as a Turk would be justified stigmatizing as bosh. Evangeline was never a favorite of mine, and now she is written down in my books as past redemption. The introduction of Peter Papyrus has dwarfed Le Blanc into comparative unimportance, and the principal gainers by the latter, Gabriel and Evangeline, each of whom received an added importance. But to the acting. But three characters are really worthy of notice, and these were the Catherine of Fortesque, Fisherman of Hunter, and the Policeman of Schiller—all of which were very neat performances. Louise Searle tried to please as Gabriel, and nearly succeeded, but the introduction of such vulgar slang as "What der yer soy," and "I am a bad man," and the gait used by Miss Searle ruined all her efforts. Mr. Groves is a good legitimate actor, but should never be seen in extravaganza. Neither Mr. Groves nor Mr. Chapman seemed to have the faintest conception of their parts; there was no humor in either of them, and their efforts partook of coarse and disagreeable caricature. Verona Jarbeau was the Evangeline, and she spoke the lines like a parrot. As a true representative of the part, she was more than nothing. As a display of dramatic art, the whole performance was a libel to the memory of burlesque and extravaganza. Business was bad throughout the week, and Mr. Rice must look about him and find a new piece, and engage talent that the public will run after.

This week All Around the World in Eighty Days. The management of the Globe have spared no expense to make this revival a great success. Mr. Kiralfy has been in the city for a week past, superintending the rehearsals and directing the ballet, marches, etc. All the scenery which was used at Niblo's Theatre is brought on, and the dresses, armor, and paraphernalia are of the most costly material, and will be lavishly used to make the affair a success. De Rosa leads the ballet. George Metkiff plays Fogg, his original character. All the house for Monday night was sold on Thursday last.

Scrap of Paper was the attraction at the Boston Museum all the week, excepting Saturday night, when Charles Barron appeared as Ruy Blas, and achieved an unqualified success. Annie Clarke, James Haworth and Ben Graham rendered valuable support by their meritorious acting as the Princess, Salluste and Don Cæsar. This week a revival of the old comedies, London Assurance, Old Heads and Young Hearts, and The Rivals. Saturday night, Marble Heart.

The Stewarts have been during the past week delighting full and fashionable audiences at the Gaiety Theatre. The company are very talented, in particular Miss Nellie, who possesses a beautiful singing voice, and can dance a clog equal to Dick Sands. Miss Docy was heard to excellent advantage in a cavatina from Ernani, and Miss Maggie has a very strong and cultivated voice. Her Scotch songs were charmingly rendered. The whole performance was thoroughly satisfactory, and if the Stewarts had remained a week longer, they would have turned people away. A hearty welcome awaits them should they return. This week, Clark and Marble's Tile Club.

The Howard Athenæum still continues to do a large business. The cos. engaged are all artists of acknowledged ability, and their efforts are duly appreciated. This week the Harry Miner and Pat Rooney combs. appear. The co. consists of Pat Reilly, Billy Carter, E. C. Dunbar, Morris and Kaine, Lamont and Ducrow, Jeppe and Fanny Delano, Tommy and Annie Dayton, the Little Four, Talbot Owens and the Carroll Brothers, Charles and Gertie Seamon.

Boylston Museum is crowded at every performance. This week Charles Waterfield, Dollie Sharpe, Sam Lang, Rose and Harry Franklin, J. J. Jones, Johnny and Lottie Burton, Lottie Blanchard, Jessie Warner, Fred Warren, Tony Williams, Emma Marden and Annie Holland.

The Horticultural Hall opened on Monday night with Rice's Bijou Comic Opera co., who were a great success at the Gaiety last season. The co. includes A. W. F. McCollin, Louis Pfau, W. Herbert, J. J. Benitz, Carrie Burton, Marie Beauman, Miss T. D. Hall and Lillie Shandley.

The Tremont Temple will be reopened Oct. 11, by the Handel and Haydn Society in the Messiah. Lillian Bailey, Emily Winant, William J. Winch and Myron W. Whitney are soloists.

Items: Mrs. Thomas Barry will publicly give readings during the season; also act when occasion requires. Mrs. Barry is one of the most talented ladies in the profession, and her presence is sadly missed at the Boston Theatre.—Herbert A. Cripp of the Boston Theatre was married to Sadie Henley, formerly of the Boston Museum, 25th ult.—Mme. Janauschek left Boston on Friday for Annapolis, where her season commenced 4th.—Two Nights in Rome at the Globe 18th.—Louis Mestayer, who died in New York 30th ult., was one of the most popular actors of his time. He was a member of the Boston Museum company for many seasons, and rendered valuable aid in supporting such artists as the late Junius Brutus Booth, George Vandenhoff, Charles Pitt, and Mrs. George Barrett. His sisters, Emily Mestayer and Mrs. Charles Thorne, Sr., were great favorites at the old National Theatre, and there are many living who look back with delight upon the happy hours passed with the Mestayer family.—Kate Field and Annie L. Cary appear in Boston next week.—The accomplished reader, Mr. George Riddle, resumes his entertainments 19th.—Mme. Rive-King at Music Hall Thursday evening.—Little Corinne appears at the Gaiety Theatre on Friday afternoon in The Magic Slipper.—E. S. Tarr and Richard Golden start out with Evangeline in a few weeks. Both gentlemen are good actors, I hope for them a prosperous season.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): J. W. Shannon's new comedy-drama, entitled A Golden Game, or Spiders and Fly, was presented to the patrons of the "old Drury" this week, and met with a very favorable reception. The play has nothing brilliant about it, but is a pretty little drama, and was acted with an earnestness and smoothness that made it quite enjoyable. The plot has been rehearsed time and oft in The Mirror, so I will not give it. The author assumed the principal character, Max Strauss, and made it a heroic impersonation. George R. Edeson played Bob Sampson most acceptably, and George Parkes in dressing and acting was good. Harry Duffield was weak as Cyril Brinkworth, and not quite ardent enough for the young lover. Cora Tanner invested the character of Clara Strauss with an innocence that was charming; the pathetic scenes of the play showed her at her best. Miss Plummer found a good exponent in the hands of Laura Le Claire. Next week, Herrmann and his co., comprising the three Lorellas, Onofri Brothers, and Val Vose, ventriloquist.

Academy of Music (S. W. Fort, manager): The opening of the season on Monday night was quite a brilliant affair. The handsome, spacious foyer was lighted up and ornamented with flowers and plants, while here and there were displayed artistic pictures. The audience was a large and fashionable one; in fact the stalls and loges presented very much the appearance of an opera night. Charles Reade's dramatization of Zola's L'Assommoir, Drink, was presented with a good cast. Cyril Searle's Coupeau, without being a great impersonation, was a good one, and his delirium tremens scene effectively done. J. B. Studley made a hero of the good Gouget, and Florence Elmore as Gervaise was the very embodiment of womanly fidelity. The scenery was pretty and appropriate, and the set for the final act, showing a public square in Paris on a Winter night, was beautiful. Business throughout the week was good. Next week, Agnes Leonard in Woman's Faith, or Oregonian Life in '55.

Ford's Opera House (John T. Ford, proprietor): Hickey's Flock of Geese rested for a week with us. We are sorry they are going to wing their flight southward next week. It is next to impossible to write an intelligible account of the doings of this flock. The whole company are supposed to be rehearsing for private theatricals, and the specialties of each member is made to "*feel*." Add Ryman was very funny, and worked in his ridiculous sayings and comic lectures very nicely. George Reynolds as Ginger, a colored waiter, contributed largely to the amusement; his performance on the trombone was immense. Allie Drayton as the waiting maid, sang and danced very nicely, and Florence Kellogg sang the polacca from Mignon with considerable taste. The operetta, which the party rehearsed for, and which was given at the end of the performance, was laughable, and sent the audience home in a good humor. Next week, Maurice Grau's Opera co. with Miles. Mary Albert and Cecile Gregoire as the prima-donnas.

Monumental Theatre (Ad Kernan, manager): Marian Mordaunt played to a series of good houses this week, and her acting in Our Girls was excellent. The vaudeville entertainment was opened by Leslie and Fields, who sang several songs effectively and danced well. Fred Levantine in feats of equilibrium was wonderful, and Harry Mills with his Dutch songs kept the audience in a broad laugh. Polly Davis was quite vivacious—most too vivacious, as her activity seemed to interfere with her singing. Kelly and Ryan, the Bards of Tara, are too noisy—at times their dialogue was not heard at all. Next week, J. Z. Little in his new drama in three acts, entitled Nuggets; or, Lost and Won, supported by the regular stock. The olio comprises Ella Wesner, character vocalist; Kelly and Ryan, re-engaged; Prof. Parker and his trained dogs; D'Alve Sisters, vocalists; Monumental Quartette.

Front Street Theatre (Collyer & Kelly, managers): G. C. Charles in The Skeleton Hand was the dramatic feature this week, and seemed to please the audiences. The piece is of the sensational school—very much so, and abounds in thrilling situations. It was well put on the stage. Ella Mayo sang Harrigan & Hart's second edition of "Full Moons" and "Sandy-Haired Man" in good style. Laura Russell and D. B. Emery did a very clever turn with bells and cornets. Charles Waterfield, English vocalist, achieved a decided success; and the gymnasts, Avery and Larue, proved themselves to be artists of merit. Next week, Albert W. Aiken in The Owls of New York. In the olio, three Gormans in their new sketch, My Old Kentucky Home; Avery and Larue, re-engaged; Connors and Cannon, Irish vocalists; Mary Marshall, serio comic vocalist.

Arena: Cooper & Bailey's Circus billed for 8th and 9th.

Chicago.

Haverly's (J. H. Haverly, manager): Rice's Surprise Party put in another week of Revels, to somewhat failing business. Marion Elmore has made quite a hit, and has a strong comedy part in the piece. She is the very embodiment of fun. Topsy Venn improves upon acquaintance. John Gourlay, John A. Mackaye, George W. Howard, Lina Merville, Ada Lee, May Livingston, Rose Wilson and Victoria Reynolds are all successful in their several impersonations. 4th, John McCullough.

Hooley's (R. M. Hooley, manager): The Chicago favorites, Robson and Crane, closed their eminently successful three weeks' engagement, producing this week Shakespeare's Comedy of Errors. The characters and parts assumed by each were:

Dromio Syracuse, Twin Dromio Ephesus, Brothers	Stuart Robson / Wm. H. Crane
Solinus (his first appearance)	Simcoe Lee
Ægeon	F. M Burbeck
Antipholus of Syracuse	A. S. Lipman
Antipholus of Ephesus	R. J. Dillon
Dr. Pinch	John Marble
Angelo (his first appearance)	Wm. F. Dill
Cleon	F. Ambrose
Chares	Matthewson
Officer	H. Winterflower
Adriana, wife to Antipholus of Ephesus	Agnes Proctor
Luciana, her sister	Nellie Boyd
Amelia, wife to Ægeon	Mrs. Mary Myers
Lesbia	Alicia Robson
Blousabella	Mrs. Ackerman

Robson and Crane both appeared in their best vein, although I think they act to better advantage in Our Bachelors, because the parts are more suited to them, although I know of no two actors who could begin to make the success of the two Dromios that these gentlemen have. Simcoe Lee was not posted in his lines. Alicia Robson, in her representation of Lesbia, scored a success, and fully sustained her reputation as a careful, painstaking little actress. A. S. Lipman and R. J. Dillon both gave correct assumptions of the characters they assumed. Mrs. Mary Myers, Agnes Proctor, John Marble and the others gave satisfactory performances. 4th, Lawrence Barrett.

McVicker's: Dan Thompson continues.

Olympic (Z. W. Sprague, manager): Robinson Crusoe is a much better burlesque than Oxygen, and the Lingard Burlesque co. made the most of the former piece. The co. works together better now, and Robinson Crusoe was very creditably presented. Dickie Lingard made a very pretty Robinson Crusoe, although it would be better if this lady would not attempt to sing. She can dance and act to perfection, but as a singer she is not a success. The part of Polly Perkins was assumed by Alice Hastings, who acted, sang and danced with her usual grace. Roland Reed as Jim Cox did exceedingly well. Lillie West did fairly as Angelica. A. W. Maflin as Gig appeared at his very best and created much amusement. J. H. Jones made a rather poor Robinson Crusoe. Louise Loring, Alice Wright, H. M. Brown, Fannie Wright, Annie Sutherland, Julia Kronig and Emma Crocker completed the cast. The chorus is worthy of particular mention. 4th, Sprague's Original Georgia Minstrels for one week.

Grand Opera House (John A. Hamlin, manager): The second week of Emma Abbott's Grand English Opera co. has not proved as profitable as the first. The operas of Carmen, Lucia di Lammermoor, Maritana, Chimes of Normandy have been admirably presented. Julie Rosewald has made quite a hit, as also has Mrs. Seguin. Brignoli has given satisfactory evidence of his ability. William Castle, A. E. Stoddard, Pauline Maurel, Therese Marcy and the others of the co. all gave pleasing performances. The chorus evidently was well drilled, and assisted to a great extent in producing the operas properly. 4th, T. W. Keene.

Academy of Music (William Emmett, manager): A very fine variety olio, succeeded by E. T. Goodrich, Georgia Tyler, and George Learock in Grizzly Adams, one of those absurd backwoods productions called plays by courtesy, has satisfied West-siders. The variety part of the performance was represented by Dooley and Ten Brooke, Cogill Bros., Grace Garland, Edith Lyle and Charles Glidden, all of whose specialties were good. The afterpiece was well put on the stage, and pleased the audiences. 4th, W. J. Thompson in For a Life; Cogill Bros., Edith Lyle, Charles Glidden, Gus Bruno, and Carl Hertz will make up the olio.

Fox's Theatre (Robert Fox, manager): Fanny Louise Buckingham in Maseppa, assisted by her horse Melville, and with John Winston Murray as her support, has drawn good houses. The scenery and stage effects were very well put on the stage. 4th, Fanny Louise Buckingham for another week.

Items: Nellie Johnson, who is evidently very versatile in her attempts, will try and "wrestle" with the dual role in East Lynne at the National Theatre.—Henry C. Bradley and Lizzie Ingles have been secured by Mr. Nixon for his Uncle Tom's Cabin party.—C. H. Wilson is organizing a co, to be styled the Globe Comedy co., and will open in Michigan shortly.—Eleanor Carey, Emilie Demming, Kittie Wilson, Nellie Netheral, John Wilson, Lewis Morrison, J. H. Vincent and James Barrows of Sam Piercy's co., passed through Chicago this week.—Paul Lindau's drama, Graefin Lea, will be acted in German at McVicker's Theatre, Oct. 3.—Charles Webb, stage manager of T. W. Keene's co., arrived in America 31st.—Claud Williams, formerly of Buffalo *Courier*, is in the city, and announces his intention to embark in the show business.—The Lingard Burlesque co. has received Nellie Thorn as an accession.—The Press Club complimentary concert, Sept. 30, was a success. Emma Abbott, Stuart Robson, William H. Crane, Laura Dainty, and other stars gave us a very pleasing entertainment.—James M. Nixon, one of the oldest theatrical managers in this country, will be the recipient of a benefit, tendered him by Manager Emmett of Academy of Music and a number of liberal friends, Tuesday afternoon, 5th.—J. H. Haverly's lease of Haverly's Theatre here expires in July, and it looks now as though he would not get a renewal of it. Some of the papers here are anticipating Haverly's withdrawal from Chicago in this event. I have no idea that Haverly will retire from Chicago. If he cannot get his lease renewed, he will no doubt build a theatre, as he has had numerous offers of first-class sites. Chicago cannot afford to lose this prince of managers, even if our capitalists have to build him a theatre and let him have it at a nominal rental.—Mr. Blaisdell of Gulick & Blaisdell is in the city.—Haverly is organizing a new Mastodon Minstrel troupe for this country. He will get the best talent, and score another great success as usual.—That veteran theatrical manager, Tom Maguire of San Francisco, passed through Chicago homeward bound. He reports that the only star out of whose engagement he made money last season was Adelaide Neilson.—Robson and Crane very properly decline to play Sunday nights or matinees, and if all actors were to do the same it would be a good thing. Neither managers nor actors benefit by playing on that day, and I really think that it drives a great many people away from theatres week days on account of what they consider a desecration of the Sabbath. Actors need a day of rest just as much as any other professionals or laborers, and there is no reason why they shouldn't have it. United action on this point is necessary.—John B. Jeffrey's Showman's Guide, a very useful book, has just been published for this year.—J. N. Webb, manager of a co. styled the New Orleans Minstrels, was stranded at Grand Haven, Mich. He has just returned to Chicago. I haven't had an opportunity of examining the condition of his shoes or those of his company.—Sprague's Georgia Minstrels, who appear at Olympic next week, have been greatly strengthened, and now consists of Wm. Speed, Frazer Taylor, A. Watts, E. Johnson; Messrs. Nelson, Lee, Rumsey, Walters, and Watts, quintette; Barton and Otter, Master Leconda, Charles B. Hicks, Charles A. Crusoe, Horace Copeland. A quartette consisting of Messrs. Turner, Gilmore, Matlock, Moody, James Castleman, and several others, making up a very strong troupe. Mr. Sprague is deserving of success in his enterprise, and will undoubtedly get it.—The Dalziel-Lingard Burlesque co. play at Hooley's 3d.—Gulick & Blaisdell's Nip and Tuck comb., with Harry Webber as star, succeed Sprague's Georgia Minstrels at Olympic.—Will J. Davis, assistant manager of Grand Opera House, has organized a first-class concert co. He has secured some excellent people, notably, Messrs. Knox, McWade; Clarke and Nobles, of the Chicago Chickering Quartette; Miss Ada Somers, a delightful soprano singer; Mrs. Jessie Bartlett Davis, a contralto of great power, formerly of Haverly's Church Choir Pinafore co., with which troupe she made an immense success. She has a contralto voice of wonderful sweetness. The manager, Mr. Davis, needs no commendation, as he is well and favorably known throughout the West.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The success scored by Maggie Mitchell in the second and closing week of her engagement has been something unprecedented in Cincinnati. During the latter part of the week, hundreds were turned away nightly unable to obtain even standing room. The Wednesday matinee netted the management $1,100. Fanchon, Little Barefoot and Pearl of Savoy constituted the programme for the week. Rice's Surprise Party will present Horrors during the current week, with exception of 10th, when Revels will hold the boards. The co.'s paper is the handsomest seen here this season, and is quite lavishly displayed. Their engagement last season at the Grand was one of the events of the year, and their appearance now bids fair to prove successful. 11th, Herne's Hearts of Oak comb., followed 18th by John McCullough.

Pike's Opera House (Louis Ballenberg, manager): Alice Oates and The Favorites in their new musical absurdity entitled Long Branch closed a successful week 2d. Mrs. Oates is, of course, the central figure, and the character of Electra Bracegirdle could not have been entrusted to better hands. Her voice has regained all the pristine purity of its tone, and was heard to excellent advantage in "Good-bye Sweetheart" and the kissing duet from La Marjolaine. W. H. Fitzgerald, a new face here, did justice to the requirements of his role, and with Mrs. Oates rendered very acceptably several pleasing selections from the operas of the day. He costumes well, and can be safely said to have made a success. The Misses Revel and Shandley and Messrs. Alf McDowell, McIntyre, and Heath filled out a very clever cast. Sunday performances being interdicted at Pike's, Mrs. Oates and The Favorites will appear at the Grand evening of 3d. Beginning 4th, the Comley Barton party in Lawn Tennis open for one week. The co. is very extensively and judiciously billed, and as Mr. Montgomery in the advance has evidently captured the erudite gentlemen of the local press, the "peculiarity" will very likely create a furore here in amusement circles. 11th, J. B. Polk; 18th, The Tourists.

Heuck's Opera House (James Collins, manager): Harry Webber in his drama Nip and Tuck closed 3d. Business fully up to the average. D. H. Fitzpatrick as Tracer Tuck was noticeably good, as was also Marcus Moriarty in the role of Major Arthur Tremain. Leavitt's Specialty and Vaudeville troupe begin a week's engagement, and judging from the array of artists whose names are announced, the party is undoubtedly a strong one. Oct. 11, Buffalo Bill comb.; 18th, Joe Murphy.

Coliseum (James S. Edwards, manager): J. H. Keen closed 3d; houses good the entire week. His performance of Rip Van Winkle is a very faithful portraiture of Joe Jefferson in the same character, and considering that Mr. Keen is but yet in his novitiate in the profession, his rendition is very creditable. R. V. Ferguson attended to the comic element in Cockles, and Jennie Carroll was a very satisfactory Gretchen. The setting of the play reflects credit upon the management, and shows that the Coliseum management is not behind the times. For the current week D. E. Ralton in Edmund Falconer's dramatization of The Bushrangers, entitled The Convict's Daughter. Dalton was formerly a great favorite with amusement-goers here, and Manager Edwards anticipates good business. 11th, Joseph Proctor in Nick of the Woods.

Robinson's Opera House (R. E. J. Miles, manager): Rial & Draper's Uncle Tom's Cabin comb. closed their first week and feel well satisfied at the result. Attendance has been good, the house being very comfortably filled at each performance. The co. is first-class in every respect, being by far the best party of the kind Cincinnati has ever had the honor of witnessing. The bloodhound scene at the close of the first act is one of the most realistic I have ever witnessed, and brings down the house nightly. The second and closing week of the engagement begins 4th, after which the house will probably be closed.

Vine Street Opera House (Thomas E. Snelbaker, manager): Audiences limited only by the confines of the house sufficiently attest the popularity of the programme presented. The Four Diamonds, Clark, Watson, Brevarde and Sawtelle, are decidedly the best of the kind ever seen. Their breakneck acrobatic songs and dances are novel and completely captured the audiences. Commencing 4th: Maggie Bursell and Sellons and Burns are announced, and the Four Diamonds will remain another week.

Items: Josh Ogden, manager of the Buffalo Bill comb., arrived in the city 1st.—Annie B. Norton, of this city, is announced to sing the part of Elsie in Dudley Buck's prize cantata, The Golden Legend, at Milwaukee, Oct. 23.—Charles W. Roberts, advertising agent of Hooley's Theatre, Chicago, was in town last week.—Kate Beebe left Sept. 29 to join the Ada Gray comb. at Lexington, Ky.—Maggie Mitchell recently visited Chester Park, where Maud S. is at present quartered, and was treated to a ride behind the Queen of the Turf.—Milt Gotthold has been doing some creditable work in the way of billing the town for the Leavitt Specialty comb.—Annie Hindle canceled her Louisville engagement, and goes to Havana, Cuba.—H. W. Montgomery, in advance of the Lawn-Tennis co., is a thorough gentleman and a conscientious worker.—Col. George Ward Nichols, of the College of Music, left for New York 2d.—D. B. Hodges and Manager McKennie have dissolved copartnership, and the former departed for Chicago early last week.—Billy Gruber, last season connected with Heuck's, has gone to Leadville to embark in business.—Marie Prescott is in town.—Col. J. H. Wood of Leadville was in the city the past week, and left for New Orleans on the 26th. He will, in connection with Charley White of Detroit, manage the Bijou Theatre in New Orleans during the present season.—Bob Miles' jovial face, wreathed in one continuous happy smile, justifies us in saying that his various enterprises are panning out profitably.—Marie Woolf appears at Robinson's Opera House 3d, as Queen Margot in Die Blutchochzeit.—Paul Nicholson, the affable avant courier of the Gentleman of Nevada party, passed through Cincinnati 2d, en route to Louisville.—C. R. Gardiner, the well known amusement and theatrical agent of New York City, has been in town during the past week.

Philadelphia.

Chestnut (Charles A. Morley, lessee and proprietor; William H. Daly, manager): Last week, Campbell's Van the Virginian by Frank Mayo, to fair business. On Monday night, the 4th, Campbell's Matrimony was presented before an audience that was only tolerably large; but from 7 to 8 o'clock it reigned cats and blind puppies. I like Bartley Campbell personally, and I admire the genius of the man who wrote My Partner, Galley Slave and Fairfax. It would therefore give me great pleasure to say, if I could do so truthfully, that Matrimony is another worthy offering of his genius. But I owe a duty to The Mirror and its readers, and I must report the truth, and the truth is that Matrimony, though an entertaining play, is hardly worthy of its famous author. I can find no originality in the plot, which is but a commingling of the salient points of Saratoga and A Scrap of Paper; but the dialogue is witty and humorous, and there are passages which bear the imprint of Campbell's master hand. The plot is very simple. The scene is at Long Branch, and the scenery is superb. Ralph Vannotte (J. Newton Gotthold) finds that his wife Laura (Louise Muldener) is inclined to flirt. Dick Seabright (Ed. F. Thorne) advises him to go and do likewise. He does so, and Laura (Gotthold's wife) got hold of a letter which arouses her jealousy. La Tour (E. F. Knowles) has betrayed and abandoned Madeleine (Emily Baker), and is about to drown her, in Act I., when Seabright prevents him. La Tour offers to escort Laura to her home, but really wishes to elope with her. This, in Act II., is also prevented by Seabright, and here there was a fine tableau and a recall. Laura goes to Seabright's private parlor in the hotel to thank him. She leaves her shawl—as in Scrap of Paper—

notte comes in, sees the shawl, and grows jealous of Seabright. In fourth act, Seabright advises Laura to write a note to La Tour to come to her, which she does, and meanwhile is at hand, in concealment with her husband. Instead of meeting Laura, La Tour encounters Madeleine, and with no other explanation, Vannotte is satisfied. There is, of course, another by-plot, but it is not worthy of mention in detail. It includes a good soubrette and a conventional funny lawyer; but there is nothing new or striking. As Laura, Louise Muldener was not satisfactory. Her acting was strained and artificial, and her mannerisms marked. To express emotion, she clasps her hands, interlocks her fingers and turns her palms outward, and she did this at least twenty times during the play. Ed Thorne was the best of all; Gotthold was good, and the rest were only fair. Matrimony would, perhaps, reflect credit on an author of less note than Bartley Campbell, but it is not up to the high standard which he has himself created. 11th, either Matrimony again, or the Knights in Otto.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): The Rivals terminated a brilliant run of three weeks on last Saturday night. This week, A Golden Game; and 11th, Agnes Leonard in Woman's Faith.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): During the week Mary Anderson appeared as Parthenia, Juliet, Julia, Evadne, the Countess in Love, and Bianca, to very large audiences. I like her best as Julia. Milnes Levick's Walter is very strong, Atkins Lawrence makes a handsome and a fine Clifford, and Emma Maddern a fair Helen. On 4th Lotta began a three weeks' engagement in Musette.

Chestnut Street Opera House (G. K. Goodman, lessee and manager; J. Fred Zimmerman, associate manager): The Two Orphans drew large audiences during the second week of the engagement of the Union Square co. In my last I should have stated that there are three of the original cast instead of two: Charley Thorne, who plays the Chevalier, Mrs. Wilkins, Frochard, and Ida Vernon, Sister Genevieve. Of course these are first class, but the others, though good, are not up to the high standard of the originals. At the matinee on Saturday J. Fred Zimmerman's Juvenile Opera co. gave Fatinitza, and little Lillie Bailey, the Smith Brothers and Charley Mindin were all astonishingly clever. This week Campbell's Galley Slave. 11th, Maud Granger in Two Nights in Rome.

Park (George K. Goodwin, lessee and manager): Rentz's Minstrels to good business. The new feature is Lisa Weber's burlesque called Pretty-Pretty. To see the female members of this co. represent young and innocent school girls is not very pretty-pretty to my eyes, but it pleased the audience. This week, Annie Ward Tiffany in Prejudice. 11th, Henderson's co. in a matter of moonshine or moonshiners, under the new name of A Mountain Mystery.

Wood's Museum (George Wood, manager): Good business again last week with the Two Orphans. As I do not like to kick a man in the face when fortune or rather misfortune has him down, I will simply say, without giving his name, that the English actor from the Gaiety (?) made a dead failure as the Chevalier, and was discharged after third performance. This week, Gemmill as Hamlet and Orlando.

Academy of Music (T. B. Pugh, manager): The season will open on 11th with a grand concert, in which will appear Mme. Gerster, Mlle. Belocca, Mrs. Mary L. Swift and Signor Lazzarini, of the Mapleson Opera troupe, and Mme. Teresa Carreno, the pianist. 14th, John B. Gough will lecture on "Platform Experiences."

National (Lawrence Monroe, lessee; T. F. Kelly, manager): Our Candidate last week, to only moderate business. Harry Richmond is certainly an excellent comedian, and in his line, I think, there be not even two Richmonds in the field. Spencer Pritchard is Richmond's right hand man—Dexter—and is good. The above *jeu de mots* is a dexterous contrivance to show that I know "a little Latin and less Greek." This week, Sheehan and Jones in Mrs. Driscoll's Party. 11th, J. Z. Little (man wants but little) in Nuggets.

Items: The North Broad will be reopened next month.—On Wednesday night of last week Maud Harrison, the Henriette of the Union Square co., was too ill to appear, and her place was supplied by Lillie Glover for the rest of the week.—On the same night Helen Ottolengui, the Henriette at Wood's, was ill also, but she fought on bravely through that and two more performances. Whilst suffering from a severe cold which almost deprived her of speech, she played Henriette on Friday night for the tenth time since Monday. In Act II. she fainted, and the curtain was rung down; but the plucky little lady called for water, gave a sign for the curtain to be raised, and went through the scene with great applause. In last scene in Act VII. nature gave way. Miss Ottolengui again fainted and fell, and there was quite an excitement in the theatre. Pierre, the cripple, forgot his lameness and ran to pick her up. Louisa the blind girl saw and ran to help her. Jacques assisted. Frochard became her friend, and the curtain was rung down. On Saturday Alice Roberts played the role. Miss Ottolengui will probably be well enough to appear on Thursday night as Celia in As You Like It.

St. Louis.

Pope's Theatre (Charles Pope, manager): Haverly's Colored Minstrels have been drawing big houses at Pope's Theatre during the week just ending. Down stairs the auditorium has been well filled, while in the upper portion of the house the crowds were dense, there being evidence of unusual excitement amongst the colored population. The show was really excellent, the usual first part being supplemented by a musical farce written by Ed. Marble, music by J. J. Sawyer, entitled Oleander Blossom's Birthday. In this the comic force, consisting of Bob Mack, Jim Grace, Billy Banks, Billy Kersands, Pete Devonear and Charles Anderson, were very funny. A very long programme included more specialties by those mentioned, besides the banjo sixtette directed by the Bohee Bros., ballads by L. L. Broron, Ed Johnson and Taylor Green. Alexander Hunter gave some fine artistic imitations. The music directed by Hy. F. Williams was excellent. On Monday, Oct. 4, Buffalo Bill and his comb. put in an appearance.

Olympic Theatre (Charles Spalding, manager): Mr. J. B. Polk in his new play A Gentleman from Nevada has made a most emphatic hit in St. Louis. The comedy of itself is a first-class piece of work. The peculiar Western vernacular was most amusing, and the entire piece seemed to strike a more than ordinarily appreciative spot with St. Louisians. Mr. J. B. Polk did more than justice to the rattling character of Christopher Columbus Gall, and kept the audiences in a hearty roar of laughter the whole time he was on the stage. The chief situation, when Gall is arrested for his friend and carries out the deception, is borrowed from one of Lever's works, and is a splendid scene. It is emphatically the best thing Mr. Polk has done. The co. were generally excellent, Milton Rainford receiving much applause for his rendition of the butler, and Murray Woods did a good piece of work in his Chinaman. Miss Virginia Buchanan, the Countess, gave one of the most dignified renditions of an elderly lady ever seen here. It was a cultured and polished piece of work. Miss Emma Piece as Lady Alice was very charming, as was also Lizzie Hight as Lady Edith, and Miss Louisa Dixon did full justice to Johnson, the lady's maid, a good soubrette part. Walter C. Kelly, J. B. Melton, Frank Losee, J. Bailey, Charles Parker, had strongly drawn characters which were done full justice to. Mr. Polk is exceedingly fortunate in his co., which it is no exaggeration to say is one of the best that ever appeared in St. Louis. Oct. 4, the comedy of All the Rage will be produced.

Grand Opera House (John W. Norton, manager): Joe K. Emmet commenced his annual engagement at the Opera House Sunday, Sept. 26. The scene in the vicinity of the theatre long before the doors opened was an extraordinary proof of the wonderful popularity of this actor in his home city. The house filled rapidly, and was densely crowded in every portion long before the curtain rose, many hundreds being unable to get in the theatre. Throughout the week it was almost impossible for any but an early comer to obtain even standing-room. Fritz in Ireland has undergone no change since last season. Emmet delighted as usual, and it is unnecessary to further allude to his graceful and charming performance. The children, little Annie Rennie and little Georgie Snyder, were precocious, and were great aids to Emmet. Mr. J. H. Rennie did a fine piece of work as Splodger, the other characters being well filled by Messrs. H. B. Snyder, W. W. Allen, W. C. Miller, Oliver Doud, J. H. Ryan, and J. O. Burke; Fannie Francis, Katie Blancke, Rosa Graham, and Tillie McHenry—the last-named lady being one of the handsomest and most talented soubrettes on the stage. Emmet remains a second week, Oct. 4 being the opening of Fair week in St. Louis, and the city will be packed with strangers. Those who wish to see the great German impersonator will do well to go early in the morning, and bring their breakfast and lunch with them.

Mitchell's Theatre Comique (W. H. Smith, manager): Under Mr. Smith's able management, there is one of the best variety shows given at this theatre ever given in St. Louis. The new faces last week were Mullen and Maurettus, Billy Buckley, Conners and McBride, Turner, Welch and Harris, Fernando Fleury, McDonough and Williams; the great wing shot, Ira A. Paine, Della Turner, Lillie Howard, Ada Adair and the Ross Sisters. Manchester and Jennings, the Burgesses, and others remained. For Fair week, commencing Oct. 3, Mme. Pompadour's Royal Lady Minstrels will be added to the co.

Items: Mortimer has been giving magic seances at the Pickwick, to fair audiences.—The Globe Theatre holds its own with variety and sensational drama.—During the week Manager Norton has been somewhat on the anxious-seat, having been aiding Joe Emmet to sober off.—Esher Bros.' Alhambra draws good audiences, giving a very fair variety show for very low admission.—Nick Roberts, on the last day of his troupe in St. Louis, presented Grimaldi of his co. with a magnificent gold medal.—The Comique management will give a grand midnight carnival and masquerade ball Tuesday evening, Oct. 5, the same night of the Veiled Prophets' grand ball at the Chamber of Commerce.—Tom Keene, the new tragic star, will probably succeed Joe Emmet at the Opera House, opening in Richard III. on Oct. 11.

New Orleans.

Academy of Music (David Bidwell, proprietor): The stage of this house has been occupied this week by R. E. J. Miles' Consolidated Juvenile Opera co. The operas produced have been Little Duke and Bells of Corneville. Pinafore will finish out the engagement. Business has been very good, and the singing and acting of the little ones has been much applauded, the Dunn children, the Cohen Sisters, Ida Da Cort, Ike Lasker and Augustus Collins winning special commendation. On Sunday night (Oct. 3) Nick Roberts' Humpty Dumpty commences a week's engagement, and will be followed in turn by Barlow, Wilson, Primrose & West's Minstrels, and Gus Williams in his German Senator.

Grand Opera House (Thomas A. Hall, proprietor): The season is expected to open about Nov. 1 with the Criterion Comedy co. in Freaks, but it would not surprise me to see Cyril Searle in Drink slip in ahead of them. I think indications point that way just now. A preliminary season of Italian opera, with a troupe among whom is Tagliapietra, is also spoken of, but I very much doubt its coming. The following list of attractions will probably constitute the season's engagements: Grand Italian Opera, Emma Abbott, Lawrence Barrett, John T. Raymond, the Soldene troupe, Sara Bernhardt, Jarrett's New Parisian Spectacle, Goodwin's Froliques (this party is claimed by both this house and the Academy), Adele Belgarde, Criterion Comedy co., Kate Claxton, Salvini (if he comes South at all), Globe Theatre co. (Boston), Agnes Robertson, Cyril Searle in Drink (?), One Hundred Wives comb., Dudley Buck Opera co., Union Square co. Some practical attention and the expenditure of a little money on this theatre, both behind the scenes and in the auditorium, would add much to the comfort and pleasure of its patrons.

Arena: W. C. Coup's Circus pitch tents 17th for a stay of nine days. Barnum has concluded not to visit us this season.

Items: The Dramatic and Social Club (a French amateur organization) give a benefit at the Grand Opera House 3d, to Mme. Marie Vezian, an old professional actress who has aided them in their performances during the Summer. Le Vieux Caporal (The Soldier's Trust) will be the play.—The little ones of Miles' co. gave a public reception to ladies and children in the Ladies' Parlor of the St. Charles Hotel afternoon of 30th, and entertained a large number of friends and guests.—Little Daisy Murdock (formerly of Haverly's Juveniles) reached here from New York 29th, and joins the Miles party. She made herself quite a favorite here last Winter by her capital acting of Hebe in Pinafore.—W. E. Downing, who presided in the box-office of the Grand Opera House last season, returned to the city a few days ago, and will assume his old position next season.—Work on Bidwell's St. Charles is going on rapidly.—The "Old Drury" is assuming a rejuvenated appearance, and will soon be ready to throw open its doors. The list of attractions booked includes many of the best on the road, and ensures for it a thoroughly successful season.—Although the business of the party has been good while here, yet it looks extremely doubtful whether Miles' troupe will travel over the route ahead I have sent you. Col. Miles, the original proprietor, it seems, sold an interest to one L. C. Haile, who thus became a partner; but it was expected and fully intended that he should be a model *silent* partner. He is one of those "angels" with money who is apparently struck with the idea that he was born to be a great theatrical manager. He really knows nothing about things theatrical, and was not expected to have any more to do with the troupe than to furnish his share of the money, when required, and to receive his share of the profits, if any were made. But alas! how vain are human expectations. On the very night the troupe opened here—presto! here Haile appears, as if dropped from the clouds, pounces on the box-office, captures the keys of the ticket boxes, and in true melodramatic style announces that he has determined to take full charge of affairs and intends to run the concern himself. Manager Bidwell, in all his long experience, had never seen or heard of such a proceeding, and you can imagine his utter amazement and righteous indignation.—C. E. McGeachy, who had always supposed himself the sole manager, was entirely dumbfounded, and even now has not sufficiently recovered from his surprise to know exactly where he stands or what to do. Nor is this all. Among the many controlling spirits of this much consolidated show there are two ladies—Miss Dow, sister-in-law of Col. Miles, manageress and instructress of the children in all their new operas, and Mrs. Cohen, mother of the Cohen children. This latter lady is very desirous of putting them forward, and is also very positive that it is the desire of the management to crush them and to advance the interest of the former members of the Haverly party. You can therefore imagine how things are run behind the scenes. Ahead of the troupe is a Mr. Acker. If the impression that gentleman left behind him here is a correct one, I tremble for the fate of the party in Texas under his pilotage. With such a mixed up management, such a contrariety of interests and ideas, what will become of the party is not hard to guess. Order must be brought out of this chaos or dissolution is certain.

San Francisco.

Sept. 27.—With only one theatre open in a city like San Francisco, it becomes quite a task to write a resume of theatrical matters. Baldwin's Academy is at present the only theatre that has its doors open. The local critics attribute the hard times in theatricals to overcharging in reserved seats, inefficiency of companies, and divers other causes. However that may be, the cold fact remains that we have only one theatre open, when a year or two ago we had four to five in full operation.

The regular stock co. that belongs to Baldwin's have taken a trip to the country, playing Forget-Me-Not and other dramas, while a scrub co. plays burlesque to very moderate houses.

James O'Neill, it is rumored, will soon leave this city to go East to take his place in the Passion Play.

There is also a rumor that we will lose our Bishop—or Dr. Bishop as he is often called—for rumor has it that Haverly has had his eye on him to play the Widow Bedott in the new co. he is fitting out.

Cole's Circus will soon be here. The advance agent sailed for Australia yesterday with seventeen tons of advertising matter, to show the natives there how an American circus can be "billed."

The Tivoli is dropping light opera and venturing on heavy, which I think is a mistake.

Effie Johns will make her appearance tonight at the Adelphi, which theatre (now that the Bella Union has ceased to be) looms up quite prominently.

Alabama.

MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum, manager): Big Four Minstrels 25th and 27th, to good houses. House will be closed a fortnight for repairs.

Arena: Coup's Circus, Sept. 29, to a large attendance. Sells Bros.' 12th.

Connecticut.

NEW HAVEN.

Carll's Opera House (P. Carll, proprietor): Manager Shelby presented, 27th and 28th, Sea of Ice; 29th and 30th, Rip Van Winkle, with John Murray as Rip—who, by the way, almost duplicates Jefferson. Oct. 1 and 2 Constable Hook, with matinee on the 2d. Sea of Ice to an audience of 2,000. In Constable Hook we have the pleasure of announcing another new American play. Its author, John Murray, is too well known as an actor to need vouching for. The play treats of ye olden time when witches flourished in New England, and with a strong, clear plot keeps the audience deeply interested throughout. Mr. Murray, Grace Cartland and Mina Crolius made very good impressions in their several parts. We have found in Mr. Shelby, during his two weeks' engagement here, a most courteous manager and an estimable gentleman. We cordially give him a good-luck good-bye. Coming: 4th, 5th, 6th, matinee and evening, Jarrett's Cinderella.

New Haven Opera House (Near & Clark, managers): 29th, Sol Smith Russell in Edgewood Folks. In the character of Tom Dilloway Mr. Russell happily introduces his famous character specialties to good effect. Oct. 1, 2, the Knights in Otto, two evening performances and a matinee. The houses were light, but we never saw better pleased audiences. Every specialty was encored, not excepting Mr. K.'s manipulation of the harmonica. 8th, 9th, Mrs. Ettie Henderson; 12th, Fun on the Bristol.

Grand Opera House (Clark Peck, proprietor): Oct. 1, 2, Annie Ward Tiffany and co. gave Prejudice and The Child-Stealer. The star made a good impression, and was very well supported, but the houses were not good. Coming: 7th, Tony Pastor; 11th, Boston Ideal Opera co. in Fatinitza, which they have given twice to overflowing houses; 12th, Thayer, Smith & Moulton have engaged the house, but Manager Peck doesn't know what for as yet.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The only entertainment for the past week was Sol Smith Russell in Edgewood Folks, under Thayer, Smith & Moulton's management. Of the play or people it is needless for me to speak, as it has been thoroughly reviewed in THE MIRROR. Suffice it to say it is well worth seeing, and will be enjoyed by anyone. This week the only entertainment will be Tony Pastor's co. on the 8th. The week following we are to have the Pirates and Frank Chanfrau.

Allyn Hall: The McGibeny Family are to appear here three nights and matinee. They have brought with them a good name and reputation, and will probably do well here. Their wall-paper is attractive, and from the fact of showing such little tots of children, will doubtless draw full audiences of ladies and children, who are not wrapped up in politics.

New National Theatre (J. K. Newton, manager): Business fair; show excellent. The features of the performance were Minnie Farrell in her splendid change act with songs, Frank McNish in his grotesque specialties, and the Whitings in their choice parlor musical act. Departures: Master Roberts, who, by the way, does a perfect imitation of Pat Rooney, and Howard and Coyne, to New York; Minnie Farrell, to Philadelphia; the Whitings, to Albany; Frank McNish and Leland Sisters, to Baltimore, and Wally Gibbs, to Providence. New people: T. M. Hengler, Alice Gleason, Three Nondescripts—Cerini, Leslie and Kennedy, Lillie Western, McVicker and Sullivan, and the regular stock co.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): 28th, Sol Smith Russell in Edgewood Folks, to highly pleased audience. 30th, the Knights of Otto, to a fair house. Booked: Smith, Thayer & Moulton's Fatinitza, 7th; 17th, Boston Ideal Opera Co.

Colorado.

DENVER.

Forrester's Opera House (N. C. Forrester, proprietor): Milton Nobles commenced a very successful engagement 27th, having bought off two of Mr. Knowles' dates for the Bowers party. The house has been crowded at each performance. The co. is one of the most satisfactory that has ever visited Denver. The feature of Mr. Nobles' acting is that he is exceedingly effective without seeming to strive for it. As this is the last week of the house, I give, by courtesy of Mr. Root, the treasurer, a list of the principal attractions of the past year: Edwin Browne in Good as Gold; Langrishe co., Bob Burdett (lecture), Herrmann, Josephine Meeker (lecture), Kemp's Grand Central comb. of Leadville, Janauschek, Rosa Porter and Caroline Crofford, Prof. Andres, Colville Folly co., Texas Jack, E. A. Sothern, Haverly's Church Choir Pinafore, C. L. Davis, Jay Rial's Uncle Tom, Haverly's Widow Bedott, Fay Templeton Star Alliance, Gardner's Minstrels, T. Dewitt Talmage (lecture), California Through Death Valley co., Piercy Deception co., Johnson and Cooper's Sunny South, Knowles' co., supporting Mrs. Bowers, and Milton Nobles. The house closes 2d, when Denver will be entirely without a theatre. Forrester's house has never been what the public desired, but Mr. Forrester has had a great deal to contend with, and I am satisfied that few men could have done better. He will have charge of the new theatre, Cremona Park, now under construction, and which will be ready for occupancy in six weeks.

Palace Theatre (Ed Chase, proprietor): Harry Montague puts on another of his pieces this week, called Don't Do it, Tom. This theatre is to have a celebration of the anniversary of its management on the 1st. The co. is to parade the streets in the afternoon, and at night a benefit will be given Mr. Montague. The bill is a good one.

Items: R. S. Wires, Mr. Nobles' gentlemanly agent, left for Leadville on the 28th.—Mrs. Bowers, J. C. McCollum and Edwin Knowles, together with a portion of the co., started for New York 26th.—Jennie and Belle Gilbert have gone to Chicago.—Alf Wyman's comb. started for Montana 27th, playing the North Colorado circuit and the line of the U. P. as far as Ogdon.—This is Fair week and amusements are all well patronized.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Bavlis, manager): Oct. 2, Bartley Campbell's Matrimony, put on the stage for the first time. The house was fair and the acting good. 4th, Jefferson and Mrs. Drew in The Rivals.

District of Columbia.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): Grau's French Opera co. appeared all last week in La Fille du Tambour-Major, to well-pleased audiences. Mlle. Mary Albert's beauty and fine acting—to say nothing of her singing—made a most delightful impression. Everything she did was received with rapturous applause. She was much better liked, in every way, than Paola-Marie when she was here. Mlle. Gregoire renewed the good impression which she made here last season. The performance as a whole was very good. The co. sails for Havana 28th, for a season of eight weeks, after which they make a tour of Mexico. Hickey's Flock of Geese this week.

National Theatre (John W. Albaugh, manager): Herrmann, assisted by Mrs. Herrmann, Val Nose, the Onofris and the Lorellas, gave fair show to moderate business. The Tourists this week; Maggie Mitchell, 11th.

Theatre Comique (Jake Budd, manager): This week, Mlle. De Sayles' Specialty, Folly and Statue troupe.

Items: Mr. Robert Grau of the Criterion co. was in the city last week looking after the interests of the manager. The co. comes here in November. The force at the Opera House has been reorganized, and the officials for the season are as follows: J. Louis Ford, business manager; Joseph S. Sersford, ticket agent; John Plant, box book-keeper; John A. Ellinger, main door keeper, in charge of ushers and front of house; Nat. Plant, dress-circle door-keeper; James Jameson, in charge of dress-circle ushers; Jos. Griffith and Barret Spaulding, ushers in orchestra. William Shaffer is the scenic artist, Henry Sauter machinist, and W. McNichol manages the properties. Wm. H. Scott, officer of the house, preserves order.—Herndon Morsell has a benefit concert soon, assisted by local amateur talent. He returns to Italy about the first of November to pursue his musical studies.

Georgia.

ROME.

Nevin Opera House: 27th, 28th and 29th, by the Templeton Star Alliance, to big houses. Performance fair. Frank Mayo 22d.

MACON.

Ralston Hall (Turpin & Ogden, managers): Templeton's Star Alliance returned 4th. Booked: Nick Roberts' Humpty Dumpty 13th; Barlow, Wilson, Primrose & West's Minstrels 23d. Gus Williams in our German Senator Nov. 3 and 4. Rentz-Santley co. Nov. 5. The two latter cos. are under management of Burr Brown.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): The Forbes and Cotton comb. 27th, for three nights and a matinée on 29th, with standing-room only at every performance. Ben Cotton and his daughter, little Idalene, are deservedly great favorites with the Bloomington public. On the 27th and 29th this comb. gave True Devotion; 28th, Black Diamonds (with Buffalo Bill as opposition on 29th), and Uncle Tom's Cabin at the matinee, at which the admission price was reduced to 25, 15 and 10 cents, with a $150 house. This is Ben Cotton's second visit, with crowded houses at both. Little Idaline is a wonderful child, and is in a fair way to make a great emotional actress. In some scenes scarcely a dry eye can be found in the audience. Jane Coombs in Lady of Lyons 1st; Romeo and Juliet, 2d; Billy Arlington, 5th; Our Flirtations (Mackay and Sylvester), 9th; Denman Thompson, 14th.

Durley Hall (Dr. George Smith, manager): 25th, Harry Webber in Nip and Tuck in Private Life. A big house to probably the worst piece ever presented to any house. Not even Webber's good acting could save it. Why don't he go back to the old Nip and Tuck? 29th, Buffalo Bill to a full house. The universal verdict seems to be that his show this year is the best he has ever put on the road. The orchestra needs special mention—it is good. 4th, Tony Denier; 7th, Gus Williams.

Items: John Skelton of the Litta Concert co. is at home until 15th of November, when the co. opens season.—May Thorn, (Mrs Billy Arlington) is here on a visit to her mother. She makes a member of Billy minstrel troupe, which he is now organizing, and in which he intends to introduce the novel feature of three lady singers supported by a male quartette. May Thorn has made quite a name as a dramatic reader, and will certainly do well as a vocalist, having a very sweet voice.—The Levan Brothers are at home resting for a couple of weeks.

QUINCY.

Our German Senator (Gus Williams), to a good house, 28th. 30th and Oct. 1, John McCullough in Virginius and Jack Cade. The sale up to noon (29th) absorbed nearly every seat. 2d, Buffalo Bill; 6th, Emma Abbott Opera co.; 11th, Gulick & Blaisdell's Hop-Scotch.

PEORIA.

Tony Denier's Humpty Dumpty 29th, to a crowded house, the door receipts being over $600. Buffalo Bill 30th, to a crowded house.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hoey & Hardie comb. Sept. 28, in the Child of State, to a fair house.

Indiana.

INDIANAPOLIS.

English's Grand Opera House (Will E. English, manager): The grand opening took place 27th, with Lawrence Barrett in Hamlet. A brilliant audience was present. Indianapolis may now boast of one of the most elegant amusement palaces in the Western country. Barrett presented during the week to crowded houses: 28th, Richelieu; 29th, David Garrick and Merchant of Venice; 30th, Julius Cæsar; Oct. 1, Yorick's Love; 2d, Rosedale. Booked: 7th, 8th and 9th, Alice Oates in Long Branch, followed by Haverly's Colored Minstrels.

Park Theatre (G. B. & G. H. Dickson, managers): All the Rage, to good business. A good performance by a splendid co.

Grand Opera House (J. B. & G. H. Dickson, managers): Herne's Hearts of Oak, to very large business the entire week, and Saturday matinee to one of the largest houses ever seen in the city. The co. is materially strengthened since its last visit, and James Herne, in the role of Owen Garroway, is a decided improvement over his Terry. 4th and week, Collier's Banker's Daughter.

Crone's Garden Theatre (Fred Felton, manager): Large houses during the present week, with Tillie Grahame and the High Kickers as the chief attration.

Gilmore's Zoo (Will Turner, manager): Large houses during the week just closed. The entertainment has been strictly variety, with the finest people of the present season. The Crawfords, Richardson and Young, the Fieldings and Maggie Bursell gave a fine entertainment.

FT. WAYNE.

Grand Opera House: The Criterion Comedy co. 2d, to large house, in F. F. Mackay's re-arrangement of Stanley McKenna's Whims, now entitled Freaks. The humor of the piece is strained, and there are so many yawns between laughs, that a healthy constitution is severely taxed by an evening of it. Mary Stuart copies Louise Sylvester's idea of Theolinda Goldbug, the female with a seven-act tragedy, very well. Miss Stuart is a sister of Stuart Robson. W. J. Gilbert, Ed Lamb and the rest of the party can be tolerated, if nothing more. 7th, Tony Denier's Humpty Dumpty. The piece has been fixed over by Will D. Eaton of the Chicago *Times*, and this is sufficiently interesting to make me want to see it again, though I had foresworn pantomime.

Olympic (W. H. Morris, manager): A straight variety bill here all past week, with Viola Wray, Smith and Ohlmer, May Raymond, the Murrays (Tom and Henrietta), Ada Bradford and Frank Bolton, Wells and Sylvano and May Raymond. 4th, George A. Hill in a hair-raiser called Perjured; or, Love and Hate. Viola Wray, the elephantine serio-comic, remains for the good reason that John Toole, the stage-manager, is "clean gone" on her shape, etc. A number of new "hams" are in the bill.

Item: Archie McKenzie, agent of N. C. Goodwin's Froliques, was here 2d and 3d.—Sam Nixon, or Nirdlinger, which is his right name, the partner of George K. Goodwin of Philadelphia, formerly resided here.

EVANSVILLE.

Opera House (T. J. Groves, manager): The regular season will open 11th with Collier's Banker's Daughter for one night, to be followed by Mitchell's Goblins on 14th.

Items: Mr. Garnella, known as Dromio, one of Nick Roberts' clowns, was sent to St. Mary's Hospital on Monday last, being very sick with malarial fever. He is better now, and will join the troupe in a few days. Nick Roberts had a good paying house 27th, considering that there is so much political excitement in the city.

KOKOMO.

Opera House (D. T. McNeil, manager): The Criterion Comedy co. 28th, in Freaks, to crowded house.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Hoey & Hardie's Child of the State 29th, to a large audience. Banker's Daughter 12th.

RICHMOND.

Grand Opera House (Vaughan Bros., managers): Reopened 27th, to a very fair audience, with a most attractive and enjoyable entertainment, presented by the Criterion Comedy co.—Freaks.

Phillips' Opera House (U. L. C. Watts, manager): Haverly's Georgias booked for 14th.

Iowa.

BURLINGTON.

24th, Buffalo Bill, to a $400 house. 29th,

Jay Rial's Humpty Dumpty under the very able management of Leonard Grover, Jr., played to $315. 30th, Gus Williams, to a $175 house. Coming: 27th, Leavitt co.; Nov. 17th, Milton Nobles; 18th, Holman Opera co.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Cotton and Forbes comb. 11th. Good cos. can do well this way.

CEDAR RAPIDS.

Opera House (C. G. Greene, manager): Goodwin's Froliques 27th, to good business. Booked: Gus Williams Oct. 1; John T. Raymond 7th; All the Rage 22d; Harry Webber 30th.

DUBUQUE.

Opera House (G. D. Scott, manager): Nat Goodwin's Froliques in Hobbies, 28th and 29th, to good houses. All the Rage, 21st. The Library Association have the Opera House engaged for 29th.

MUSCATINE.

Old's Opera House: Ames Concert co. Oct. 1. John T. Raymond in Col. Sellers 11th.

COUNCIL BLUFFS.

Dohany's Opera House: Following booked for October: John Raymond, 4th; John Dillon, 7th; Roshalle comb. booked 18th; Katie Putnam 29th.

KEOKUK.

Buffalo Bill to an immense audience, Oct. 1. The Mackay-Sylvester co. in Our Flirtations are handsomely billed. They appear 8th. Forbes and Cotton's Dramatic co. will probably visit us sometime this month.

Kansas.

LEAVENWORTH.

New Opera House: Hop Scotch 25th, to poor business. Co. is fair. John Dillon in Electric Light 29th, to an immense audience. Co. good. Coming: Emma Abbott 7th; Jay Rial's Humpty Dumpty 8th. D. Atchison & Co. have assumed the management of this house, and will play all contracts of the late Thomas Roscoe, deceased.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Gulick & Blaisdell's Hop-Scotch 27th, to good business. The witticisms and peculiar situations kept the audience in a continuous roar. Should this co. visit us again this season (which is probable) they will have a packed house. John T. Raymond, booked for 28th, cancelled. John Dillon presented his Electric Light to a full house 30th. Coming: Mackay & Sylvester in Flirtations 1st and 2d; Emma Abbott 8th and 9th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Hoey and Hardie's comb. in the great romantic drama, A Child of the State, 30th, Oct. 1 and 2, to large and fashionable audiences. It was presented by the well-balanced co. in a meritorious manner. Some of the co. were formerly connected with the old Louisville stock, and were warmly received, particularly Messrs. Hoey and Hardie, Ellen Cummins and Minnie Monk. Booked: 7th, three nights and matinee, Haverly's Georgias.

Opera House (John T. Macauley, manager): Barlow, Wilson, Primrose and West's Minstrels closed a prosperous two nights' engagement 29th, standing room being the rule after 8:15. 4th, for one week, J. B. Polk's Gentleman from Nevada co.

Knickerbocker (Nellis Borden, proprietor; Billy Baker, director): The management have succeeded in presenting to its host of patrons, who nightly crowd this favorite resort, a bill that cannot be excelled. Among the leading features were: Merritt B. Golding, Delle Trudell, the McAvoys, Will, Fred and Annie, Mons. and Mlle. Tissot, Burt Clark, Mealey and Mackey and Trudell and Rowan. Arrivals 4th: Lynn Sisters, Herr Louis Alfredo, Emma Alfredo, the Crawfords, Joe, Bob and Harry, Belle Cushing and Gus Hill. Retained: Mealey and Mackey.

Buckingham (James P. Whallen, lessee; John Morrissey, director): Large business the past week. The following new people appeared: Fanny V. Reynolds, Mlle. Desiree and Frank West. Annie Hindle was heavily billed to appear, but failed to come. Several new specialties are booked for 4th.

Items: The disbanded Marie Prescott co. are in the city waiting for the suit against the star to be decided.

Maine.

PORTLAND.

City Hall: 27th, Annie Louise Cary in concert, to a large audience.

New Portland Theatre: Oct. 1 and 2, Aldrich and Parsloe, three performances of My Partner.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Frank Chanfrau, supported by the Boston Theatre co., in Kit 28th, to big house. Sol Smith Russell in Edgewood Folks came 2d, to a fair house. Mr. Russell was very successful in his specialties. Walter Lenox, Sr., Charles Rockwell and J. W. Lanergan were excellent in their parts, as also were Misses Carrie McHenry, Mattie Earle and Mrs. Sol Smith. Booked: Aldrich and Parsloe in My Partner 16th.

Theatre Comique (Whitney & McKie, managers): This popular place of amusement is giving a better show since the change in management. W. J. Stanton, the new stage manager, has presented some novel and handsome stage sets, a great improvement. Booked: The Vigilants, a border drama written by C. W. Doble of this city, will be presented the 11th and week, with a good olio.

Items: There was a little difficulty at the Comique the 2d inst., by the appearance of a sheriff just before the curtain was to ring up for the entertainment. It appears that Jerry Cohan had served a writ upon the management for salary owed him under the former management. James Wright, one of the former managers, made the engagement with Cohan and was the only one responsible for Cohan's salary, and not the present management.

GLOUCESTER.

Clark and Marble's Tile Club, Oct. 1, to good house. Particular mention may be made of the performances of Ed Marble, Miss Harold and Billy Carroll, which were finely given. It being the opening entertainment of the Star Course, the hall was tastefully decorated within and without, over 600 Chinese lanterns being used in the outside display.

SALEM.

Mechanic Hall: Booked: M'liss comb. with Annie Pixley 25th; Aldrich and Parsloe's My Partner 8th.

HAVERHILL.

Sept. 27, Clark and Marble's Tile Club in Idle Hours, to a good house. Performance good. 30th, Pirates of Penzance, to a large house. Signor Brocolini was taken ill, and his place was supplied by Mr. Harry Woods, who sung the part of the Pirate King very creditably on short notice. Coming: 11th, Aldrich and Parsloe in My Partner; Oct. 21, Fun on the Bristol; 28th, Annie Pixley.

TAUNTON.

Music Hall (White Bros., proprietors): John A. Stevens 28th, 29th, and 30th, to large houses. Harry Miner's Rooney Oct. 1, to fair business.

CHELSEA.

Academy of Music (J. B. Field, manager): 27th, the Knights in Otto, to good house.

FITCHBURG.

27th, My Partner; 28th, Baird's New Orleans Minstrels, to fair business. 8th, Stewart Family.

SPRINGFIELD.

The Knights in Otto 28th, to good business. Two Nights in Rome 30th, to good business. Halford Sauce co. Oct. 1, to slim business. John Murray 4th and 5th; Tony Pastor 9th; New Evangeline 12th; F. S. Chanfrau 13th; Fun on the Bristol 16th.

Michigan.

DETROIT.

Detroit Opera House: (Joseph Brooks, proprietor): Collier's Union Square co. presented Banker's Daughter to good houses the past week. No more complete or satisfactory co. in every particular has it been my good fortune to see on our stage for years. Every member is an artist, and the entire performance was one that could not be too highly praised. It is to be doubted if the original co. could have rendered it more satisfactorily. Bronson Howard being one of us, any production of his is pretty sure to be well appreciated in Detroit; and it would have been gratifying to the gentleman could he have seen in person the interest aroused by his play. This week C. L. Davis three nights, and Nat Goodwin's Frolques remainder of week.

Whitney's Grand Opera House (C. J. Whitney, proprietor): Barney Macauley as Uncle Dan'l in The Messenger from Jarvis Section did a splendid business the latter half of the past week. No one seems to tire of witnessing this impersonation. Macauley, after bringing attraction after attraction to this city, and losing money at every venture, made up his mind that he should invariably give Detroit the "go-by," as long as he had the power to do so. This purpose he persistently followed for a long time, and for that period the familiar face of our old manager and former townsman was missed from our boards. But when the route of Uncle Dan'l's first trip was arranged, Detroit, of course, was included by the agent making the dates, and Barney Macauley once more faced his former patrons, but this time to immense houses. This settled it! The antipathy was overcome, and the Messenger had hosts of friends. This last being his third visit, was but a repetition of his two former triumphs, and no actor to-day has more friends or can draw a better house in Detroit than Uncle Dan'l. The co. is entirely different from that of last season. In some respects better, and in others inferior. Under the first head comes J. J. Dowling, F. E. Bond and Emma Vaders as Sandy Mitchell, Sheeny Mike and Gertrude Bartlett respectively; while J. H. Ready as Skinny Smith was by no means comparable with J. N. Beers, who took the character last year; nor was Charles S. Dickson as Keppler the equal of the gentleman who acted the same with the first co. Still, one cannot but praise Mr. Dickson in trying to take character parts, which certainly is much better than looking the "masher" and feeding lines to the Widow Bedott, as was the duty assigned to him as Fred Harriman, with Neil Burgess. Victoria Creese was very good as Clip, and quite the equal of little Minnie Maddern of last year. 12th, 13th, Tony Denier's Humpty Dumpty.

Items: The Theatre Comique is no more a vaudeville theatre. Max Redelsheimer, the last manager, seeing it was of no use trying to resuscitate a played-out concern, gives it up. He will still have control of the place, however, and lease it to traveling variety combinations.—Manager Macauley intends soon to try on his new play, Quartz Valley.—C. L. Davis is well billed, and if paper on the wall has any drawing power, he ought to have large business.—Manager Havlin of the Detroit is an exceedingly courteous gentleman, always at your service in affording information, and obliging and agreeable to every one.—George T. Common, formerly in charge of main door at Whitney's, has been heard from through THE MIRROR, whose correspondent at Memphis echoes the many good things I have said of him m times past.—Whitney's electric light is a great success.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Webb's New Orleans Minstrels were booked for 30th, but cancelled. Booked: 4th and 5th, Goodwin's Froliques; 7th and 8th, Barney Macauley: 9th, Joe Murphy; 15th, Leavitt's Specialty co.; 16th, C. L. Davis.

Smith's Opera House (William B. Smith, manager): Business at this house has been good during the past week. The company engaged is a fair one and includes the following well known variety people: Peasley and Vanetta, Clifford and Kelley, Malmburg and Blair, Maggie Murray and Willie La Font.

Items: Manager Havlin of Detroit was in the city 27th, making arrangements for the appearance of Goodwin's Froliques Oct. 4 and 5.—Mr. E. W. Warrenton, who has for years been connected with Powers' Opera House, left for Indianapolis to-day (Oct. 1) to join Herne's Hearts of Oak co.

KALAMAZOO.

Union Hall (J. Chase, manager): Webb's New Orleans Minstrels 25th, to a fair audience. It would be a pleasure could I say as much of the co. The performance had not come to a finish when the audience arose en masse and passed out.

NILES.

Sprague's Georgia Minstrels 30th and Oct. 1, to large houses.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Donavin's Original Tennesseeans were the only attraction the past week. Custer Scouts, with J. K. Vernon and wife, are doing the little towns in this vicinity to poor business. Barney Macauley and Joseph Murphy appear this week.

ADRIAN.

Opera House (C. Humphrey, manager); Matilda Scott-Payne Opera co.

Dean's Opera House (A. J. Dean, proprietor): Closed.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): 27th, the Nathal English Opera co. was advertised to open the opera season in Fatinitza, and arrived here late in the day. The score for the orchestra had been sent on in advance by express, but did not arrive till near evening, placing Mr. Nathal and the co. in an unfortunate predicament. The second night's performance, through an efficient rehearsal, was given in a very acceptable and satisfactory manner. Large and fashionable audiences gathered to witness the first presentation of Fatinitza in St. Paul. Louise Lester in the dual role was warmly received. She is a charming little actress, possessing a sweet and clear soprano voice. Blanche Adams as Princess Lydia sang the part admirably. Louis Nathal, who is a thorough good musician and actor, carried the role of the Russian General in fine style. E. H. Dexter, a very pleasing tenor, was acceptable as Julian Hardy. The co. is under an engagement for a season of three weeks at Winnipeg. Bookings: Gulick & Blaisdell comb. (John Dillon), 15th, 16th; Leadville Minstrels, 11th, 12th; Hill's All the Rage, 25th, 26th, 27th; Collier's Banker's Daughter comb., 29th, 30th.

Item: Conley's Varieties report good business; new stars expected soon.

MINNEAPOLIS.

Academy of Music (Herrick Bros., proprietors): Goodwin's Froliques, to the largest business of the season. 29th, 30th, Nathal Opera co., to light business.

Criterion Theatre (Bryton & Carver) 27th, 30th, Enoch Arden, to fair business. Shaughraun, Oct. 1, 2.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): 24th and 25th, Mackey and Sylvester's Comedy co. in Our Flirtations, to poor business. Good performance. Miss Sylvester is a sparkling little actress. 28th, John T. Raymond in My Son; 29th, Woolfert's Roost. Business only fair. Raymond's Herr Weigel is truly an artistic piece of work. Booked; John Dillon, 1st and 2d; Emma Abbott, 6th; Roshelle Dramatic co., 8th and 9th; Charles Andrus, with his twenty-five tropical birds, applies for dates. Miss Abbott wants to change her date.

Apollo Theatre: Closing 3d—Fred Huber and Kitty Allyne to St. Louis; Tom Dalton to Danville, Ill.; James Larkin and Irene Sommers. Opening 4th: The Victorellis, Henry and Ellen, Annie Bradon, De Ome and Amann, Sadie Melville, Johnny Reese, Ada Mortimer, Daisy De Ome, James Lowry. Business good.

Nebraska.

OMAHA.

Academy (D. A. Griffen, manager): 25th, Gulick-Blaisdell cos. Nos. 1 and 3, closed a very fair week's engagement. On the last night the rain fell in torrents, and an audience of not more than 100 assembled to see John Dillon in Electric Light. The play went off better than could have been expected with such a house, though it was evident that the players felt the chilling influence of empty benches. Special mention should be made of Eugenia Blair, who is exceptionally good. This co. will return during the holidays. Oct. 2, John T. Raymond as Col. Sellers.

Items: Last week was a great one for the St. Elmo, it being packed nightly.—Miss Blair will change from the G.-B. comb. No. 1, and go with No. 4 (An Arabian Night), which starts out Nov. 4.—The St. Elmo has changed hands, Mr. Nugent buying the interest of his partner, Mr. Connelly.

New Hampshire.

CONCORD.

White's Opera House (Horatio Hobbs, manager): 30th, My Partner, good house. Oct. 1, Pirates of Penzance, fair house. Coming: 21st, Harry Miner's Rooney; 22d, George Edgar; Nov. 1, Duprez & Benedict's Minstrels; 12th, Buffalo Bill.

MANCHESTER.

Symth's Opera House (A. D. Stark, manager): My Partner 29th, to a large and delighted audience. The Pirates are here tonight (2d), and will have a good house, as the advance sale has been large. 7th, F. S. Chanfrau.

PORTSMOUTH.

Music Hall (John O. Ayres, manager): 7th, Aldrich and Parsloe in My Partner.

Franklin Theatre (A. Stavers, manager): Ideal Opera co. of Boston, 14th and 15th, with Fatinitza and Pinafore.

New Jersey.

JERSEY CITY.

Academy of Music (William Hooper, manager): Hazel Kirke, by the Madison Square Theatre co., with Steele Mackaye as Dunstan and Jeffreys Lewis as Hazel. The play was well mounted, and was received by large and delighted audiences during their run of three nights. Oliver Doud Byron played the week previous, to small business. Willie Edouin's Sparks co. in Dreams 11th, 12th and 13th, and will doubtless do well.

Central Theatre: Variety performances continue, to good business.

NEWARK.

Mr. Leonard Gray, the manager of the Park Theatre, has ample cause for self-congratulation in the entire and brilliant success of his opening of this house on Sept. 30. The public had been led to expect a pleasant surprise, and the general verdict was that both the surprise and the pleasure were far in excess of what could reasonably have been hoped for. The theatre is, without exaggeration, a model of beauty and convenience, both in front and behind the curtain. Its interior decoration displays great taste, both in the general coloring and design; while the liberality of the management cannot be too highly praised, there being no signs of monetary closeness in any of the arrangements. Newark has long demanded a fitting place of dramatic amusement, and it is gratifying to record that its citizens were aware of the fact, and by their liberal response heartily seconded Mr. Gray's well-directed efforts toward supplying its woeful deficiency. That a better selection for the opening than Hazel Kirke could not have been made was shown by the box-office receipts and a general demand for two more repetitions of the performance on Oct. 4 and 5, making six in all, while the rendition of the play in its general and particular excellence fully bore out the foresight of the manager. Mr. Steele Mackaye as Dunstan Kirke was a genuine surprise to those who knew him only as a manager, while the other parts were taken in an eminently irreproachable manner, making so artistic a general performance that the regulars at the Madison Square might be well satisfied with a temporary or otherwise substitution of companies. The irregulars would of course know no difference. Let the Park Theatre always give as good a show as Hazel Kirke, and any sane person would willingly exchange the free air of heaven and a dollar for an orchestra chair therein. In Newark let the name of Leonard Gray be called blessed. Booked: 6th, Standard Theatre co. in A Mountain Mystery; 7th, 8th and 9th, Maud Granger in Two Nights in Rome; 14th, 15th and 16th, Sparks, or Fun in a Photograph Gallery.

Grand Opera House: 28th and 29th, Galley Slave. An excellent performance was given to houses that, though fair, were far below its deserts, but a couple of political torchlight abominations in the way of parades materially interfered. Booked: 5th, Tony Pastor; 7th and 8th, Harry Richmond in Our Candidate; 11th and 12th, Joe Jefferson as Bob Acre.

Waldmann's Opera House: 4th and week, Marian Mordaunt in Our Girls. Olio: Great Four, John Till's Marionettes, Billy Devern and Lottie Ward.

Mulberry Street Theatre: 4th and week, the drama Wept of the Wish-Ton-Wish. Varieties: Ward and Lynch, Mlle. Cerito, Daisy Norwood, the Fieldings, Price Bros., etc.

TRENTON.

Taylor Opera House (John Taylor, manager): 29th, Ada Cavendish, to light house. 1st, Aberle's Minstrels gave fair satisfaction to light house. 2d, The Galley Slave, to large house; entertainment gave the best of satisfaction. 6th, Hazel Kirke.

New York.

ALBANY.

Leland Opera House (John W. Albaugh, manager): 27th, 28th, 29th, and matinee, George Edgar in King Lear and Othello, supported by his own co., to fair business. Margaret Mather's debut was a highly successful one. She has a very expressive and beautiful face, graceful figure, and a voice of considerable power. Constance Hamblin was also favorably received. The Standard Theatre Co. filled balance of week in The Mountain Mystery, to light business. 4th, Ada Cavendish; 11th, Herrmann.

Tweddle Opera House: 28th, Beatrice Strafford was greeted by a small audience. The dailies here gave her a very severe handling. 30th and Oct. 1 and 2, the Bijou Opera Co. in The Spectre Night and Charity Begins at Home. Although they hardly did a paying business, they left an excellent impression. 4th, Prof. Cromwell for one week.

Wood's Novelty Theatre: Business continues good. The following announced for coming week: The Whitings, Charles and Annie, Barlow Bros., Ada Forrest, Lon Vavasour, and Minnie Oscar Gray and Wm. T. Stephens, in the sensational drama, The Dogs of the Storm.

ROCHESTER.

Grand Opera House (Brooks & Dickson, managers): Agnes Leonard and co. appeared in Woman's Faith, 27th and 28th, and did a remunerative business. The play is of the ultra sensational order, and has considerable ingenuity of plot, and several clever situations. Miss Leonard as Claire Fenncliffe was very acceptable. She is quite handsome, and is well adapted to the character. The Boston Williamette of Mr. Weston was excellent, and he won frequent applause. The balance of the co. were well up in their several roles, particularly Mr. Ralph Dielmore, who dressed and acted the Mexican in a highly artistic manner. The Boston Ideal Uncle Tom co. occupied the stage 29th and 30th, and fair houses greeted them. Snelbaker and Benton's Majestic Consolidation appeared Oct. 1 and 2, and the house was crowded at each performance, and standing-room was selling above par; many were turned away unable to gain admittance. The entertainment presented was A No. 1 in every particular, and everything moved with such clockwork regularity that the large audiences were loud in their praise of the management. The programme was replete with good things, but it would occupy too much space for us to mention each artist in his or her specialty, and I will only say that the troupe embraces many artists of extended and well-earned reputations, who have evidently been selected with the desire to meet the approbation of any audience who wish to see the most popular, humorous and burlesque features of a first-class variety performance. An entertainment of this kind, creditably conducted, as in this instance, is certain to draw large houses. Slavin's Comedy co., 7th, 8th and 9th.

Corinthian Academy of Music (Arthur Luetchford, manager): The Holman English Opera co. appeared during the week ending Oct. 2, and good houses were present at each performance. They presented Pinafore 27th, Satanella 28th and 29th, Chimes of Normandy 30th, and The Enchantress Oct. 1 and 2. With such talent as Miss Sallie Holman, Blanche Bradshaw, Mme. Stellini, J. Brookhouse Bowler, J. T. Dalton, Brindisi, and a fine chorus, the several operas were excellently rendered. The costumes and stage settings were unusually fine. Nothing booked for week ending 9th.

UTICA.

Opera House (John Abercrombie, manager): George Holland and his A1 co. gave Our Gentlemen Friends to a fair house 30th. They favor us again 18th. Oct. 1 and 2, George Edgar and a support of more than usual merit gave us King Lear and Othello, but I am sorry to say to bad houses. Abbey's Humpty Dumpty 6th instead of 5th. 13th, Leavitt's Rentz Minstrels.

SYRACUSE.

Both opera houses were closed during the past week. Election processions cause theatrical matters to be very quiet. Charles Starllie, the tenor robusto, who has been in this city for some time, has been engaged by Mahn's Opera co., which will open at this city in Boccaccio on the 18th. Abbey's Humpty Dumpty 4th at Wieting.

KINGSTON.

Sampson's Opera House (Philip Sampson, manager): Leavitt's Mme. Rentz's Female Minstrels, 29th, to good house. Gorton and Benjamin's New Orleans Minstrels billed for Oct. 6th. Joe Sefton in Rip Van Winkle has changed date from Oct. 5 to 11th. Bryant's Minstrels have written for dates.

Music Hall (Cornelius Burhans, manager): Mme. Rentz's Minstrels 30th, to good house.

Items: Jake Fox, manager of Washington Hall, sued Kit Clarke and attached $12 at the box-office, 30th, for canceling date with him. Mr. Clarke will fight it out, as he claims to have evidence that will win.

BUFFALO.

Academy of Music (Meech Bros., proprietors): 27th, 28th, 29th, Rice's Bijou Comic Opera were the attraction, presenting those fine musical compositions, The Spectre Knight, and Charity begins at Home. The pieces were finely mounted. The music, particularly of the latter production, is charming, and they were presented in a style that was at once pleasing and eminently satisfactory. The co. will be pleasantly remembered, and should they return will doubtless meet with a warm reception. Latter part of the week Agnes Leonarad, supported by a first-class co., appeared in the picturesque drama entitled Woman's Faith. The production is of the Danites order, and has some telling situations and pleasant dialogue, and the plot is a fair one. Miss Leonard appeared as the heroine of the play, and gave a fair representation of the character. 4th, week, Lucien Barnes' co., including Thorn and Darwin, Royal Illusionists, and the Rinaldo Brothers, gave a representation to a fair-sized audience. 5th, 6th, 7th, Mary Anderson. For the balance of the week, the Lingard Burlesque co. will produce Robinson Crusoe. The following week, George Holland and his co. will present Our Gentlemen Friends. The piece is highly spoken of, and will doubtless attract good-sized audiences. 18th, Lawrence Barrett.

St. James' Hall (C. G. Flint, manager): Snelbaker and Benton's Majestic Consolidation of fifty people fairly packed the house 4th, and will doubtless continue to draw the same immense audiences during their three days' stay. For a variety performance they certainly fill the bill, and present an entertainment that while the fastidious might object to some of its features, they cannot deny that the co. possess undeniable talent, and give one of the best shows of its kind that has been presented in a long time. St. James' Hall has rarely resounded with such deafening and hearty applause as was showered upon the members of the co. in their different specialties.

Adelphi Theatre (Joe Lang, manager): There is no abatement in the attendance at this popular place of amusement. The bill the past week was, as its merits deserved, sufficient to fill the house nightly. Lew Cole, the famous Dutch dialect comedian, is better than ever. Ed. Barnes and his pretty little wife, nee Miss Edith Sinclair, give a pleasing entertainment. Harry Clark is very good in his Irish songs and dances, as is Ada Foster, the pleasing serio-comic songstress. But the leading attraction of the week has been Charles Foster in his drama, the scenes being taken from New York City life, entitled Saved at Seven. It was heartily and deservedly applauded. For this week the Original Big Four, Smith, Waldron, Cronyn and Martin; Nellie Richards, the pleasing songstress; Nellie Hadfield, the wonderful lady violinist; Lew Blondell, general comedians; the Brennans, Mr. and Mrs. Roberts, and their protege, Capt. Liable. Lew Cole has been wisely retained, and George Osborn, an aspiring young Buffalo boy, will essay German specialties. These, together with the standing excellent stock co., are certainly attractive enough to fill the house.

YONKERS.

Washburn Hall: 27th, Mme. Rentz's Minstrels gave a fair show to a poor house. 9th, New Orleans Minstrels.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): John Thompson 28th, to fair house. 4th, Wheeler's Deadwood Dick co.

AUBURN.

Academy of Music (E. J. Matson, manager): George Holland and co. Oct. 1, in Our Gentleman Friends. Reserved seat sale at this hour well filled, and prospects favorable for a good house. 2d, Abbey's Humpty Dumpty co.; 6th, Lehmen's Juvenile Opera co., in Fatinitza, under direction of Miss C. Adele Daniels.

LOCKPORT.

Hodge Opera House (James Statts, manager): 27th, John Thompson in Around the World in Eighty Minutes, to good house. 29th, Agnes Leonard in Woman's Faith, to fair house. Oct. 5, A. P. Burbank, elocutionist; 7th, Wheeler's Mastodon Theatrical troupe.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Abbey's Humpty Dumpty 30th, to large house.

JAMESTOWN.

Allen's Opera House (A. E. Allen manager): 1st, John Thompson, to light business. The agent of Ford's Masqueraders, booked for the 4th, failed to appear. 8th and 9th, Fred Wren's New York Star co. with J. W. Carner.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Ford and Denham's Masqueraders, 1st, to small house; Boston Ideal Uncle Tom, 2d, to a large audience.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Holman Opera co. 25th, in The Enchantress, to a fair house. Abbey and Hickey's Humpty Dumpty co. booked for the 1st, and Slavin Comedy co. 4th and 5th, have both canceled.

BATAVIA.

Opera House (John Dellinger, manager): Boston Ideal Uncle Tom 28th, to a large audience.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager) Ford's Comedy co. in Fun on the Pacific 30th, to fair house. Missed several of the old favorites, but am happy to say that their places are all well filled. Return 7th and 8th, for the King's Mountain Centennial.

Arena: Robinson's Circus showed to crowded tents 28th. Quite a sad accident happened to them while here. John King, the elephant-keeper, while trying to get the animal out of the car, angered it, when it turned upon him and crushed him to death.

Items: Belle McKenzie, who lately married Mr. Archer, has retired from the stage and is now living in Philadelphia.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Political excitement is now "all the rage" and will account, in part, for the surprisingly small business done last week by Messrs. Thorn and Darvin, the Royal Illusionists. Mr. Thorn is exceedingly skillful as a sleight-of-hand performer, but is not particularly clever in his other tricks. Mr. Darvin assists in the "spiritualistic" manifestations and appears fully capable of doing all that is required of him. The Three Ronaldos, in their eccentric dances, are equal to the best we have seen in their line. The entertainment is interesting, but hardly strong enough in itself to draw very largely. The house will be closed this week.

Academy of Music (John A. Ellsler, manager): Minnie Palmer's Gaiety co. is well named. It is certainly the merriest little party that I have seen for a long time. The past week has witnessed a succession of crowded houses, and everybody seemed perfectly satisfied with the performance of Miss Minnie and her companions in the Boarding-School. The co. and play were seen here last season, but several changes have been made in both, which in some respects are decided improvements. I was most agreeably disappointed in Mr. Scanlan's successor—Mr. J. E. Nagle. This gentleman has one of the most comical faces I ever had the pleasure of looking upon. His humor is apparently spontaneous; in short, his David Doodle may be pronounced a great success. The Jeremiah Gimcrack of Mathew Hodgson is a good bit of character acting. Miss Ella Hatton makes a very prim and proper

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1823 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Weekly at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION:

One year.....$2.50
Six months.....$1.25

ADVERTISING.—Transient advertisements must be paid for strictly in advance; Professional Cards, $3 per quarter. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 STRAND, LONDON, W. C.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Entered at the New York Post Office as "Second Class" mail matter.

Make all checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

NEW YORK, OCTOBER 9, 1880.

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The Safety of Our Theatres.

Chief Gicquel, the new head of the Building Department, which is now a bureau of the Fire Department, has commenced his career by one of those blunders which are worse than crimes. Interviewed by a reporter, he has given his opinion for publication as to the safety of our theatres, naming them one by one, and asserting that all of them require more exits from the galleries, and that some of them would be simply man-traps in case of fire. We do not deny that Chief Gicquel may be honest, though mistaken, in his opinions. His blunder consists in airing these opinions through the daily papers without the slightest reason or excuse for such a publication. It is a singular fact that the daily journals, although they derive a considerable portion of their revenue directly from the theatres, are always prompt to publish anything that may tend to injure the managers or disgrace the profession. A bit of scandal with the name of an actor or actress attached, is dearer to the average daily editor than any other item of news. There is not a drunken bummer or a dirty drab who appears in a police court and excites the laughter of the officials by giving his or her occupation as "theatrical artist," who does not have the satisfaction of seeing the word "actor" or "actress" tacked on to the report in the papers, the next morning, although the editor knows perfectly well that no such name belongs to any reputable professional. The same editor will crowd out telegraphic news in order to make space for a silly account of an actor's dispute with his plumber, the loss of an actress' ear-ring, or any other trifling item that would be buried in the waste-basket if it did not have the attraction of a professional's name. It would be useless, therefore, to blame the daily papers for endeavoring to alarm the public and keep people away from the theatres by printing Chief Gicquel's stupid statements. To bite the hands that pay them so well seems to be their policy. Consequently, we deal, at present, only with Chief Gicquel himself, who ought at once to be removed from his position, whether his assertions about the theatres be true or false.

Supposing, in the first place, that Chief Gicquel's assertions are true, what business had he to give them to a reporter? If he discovered anything wrong at any theatre, his duty was to call upon the proprietor or manager to remedy the defect. We have the concurrent testimony of every manager in the city that any suggestion made by Chief Gicquel would be acted upon at once. But, even had some manager refused to make the improvements directed by Chief Gicquel, the law then gives the Building Department the power to have the improvements made at the expense of the proprietor or manager. Surely this double security is ample enough. First, every manager is willing to comply with Chief Gicquel's requirements; and, second, the law authorizes him to do whatever he thinks necessary in case the managers refuse. But this double security, which would more than satisfy any ordinary official, is not enough for Chief Gicquel. He wants not only to exercise his brief authority, but to advertise it. Instead of telling the managers what he thinks ought to be done to render the theatres safe, he goes and tells it to the newspapers. Instead of seeing that new exits are opened, he spends his time in being interviewed by reporters for the press. Instead of promptly providing for the safety of the public, he tries his best to scare the public. Instead of providing proper means of egress from the theatres, he devotes his talents to frightening the public into staying away from the theatres altogether. Instead of doing his duty quietly and unobtrusively, he airs himself in the papers and talks long columns about what ought to be done, when he has only himself to blame that it is not done. Since Chief Gicquel is so anxious to see himself in print, we promise to gratify him to the top of his bent. Gen. Garfield does not dread the sight of those mystic figures "829," and Gen. Hancock does not blush at the sight of that foolish adjective "superb," as Chief Gicquel will dread and blush at the mention of his own name before he hears the last of his advertising interviews.

We have hitherto supposed Chief Gicquel's assertions to be true; but we know—and he knows—that they are not true. After the panic about the Brooklyn fire, every theatre in this city was put in complete order and the safety of the audiences ensured. The proprietors and managers did this voluntarily, under the official inspection of the Building Department. Not a single manager was content until he had received the official assurances of the inspectors that his theatre had been provided with ample exits. Several managers did more than the officials required. Knowing better than any inspector could possibly know about the conduct of an audience in case of panic, and feeling the necessity of putting the public perfectly at its ease in regard to safety at the theatres, the managers went beyond the letter of the law. Since that time every theatre has had at every performance firemen detailed from the Department to watch behind the scenes and superintend the precautions against fire. Now, if Chief Gicquel be right, the former inspectors of the Building Department were all wrong. We admit that they may have been wrong, as we do not pretend to be ignorant of the scandals which prefaces the transfer of the Building Department to the Fire Department. But, admitting that every one of the old inspectors was wrong, we follow Chief Gicquel upon his own ground and there convict him of exaggeration. For, if the means of exit from our theatres have been insufficient all this time, then the members of the Fire Department who have been on duty at every performance must have known the fact, and either they have not reported it, or no attention has been paid to their reports. Chief Gicquel may choose either horn of this dilemma upon which to impale himself. He either stands in the position of accusing every member of the Fire Department of gross neglect of duty in regard to the theatres, or else he accuses the chiefs of that Department, his own associates, of this neglect. Since the Brooklyn panic, the theatres have been entirely in the hands of the Fire Department. The managers have done implicitly everything that the firemen recommended. Members of the Department have been on duty at the theatres at every performance. If there is anything yet remaining to be done, the Fire Department, not the managers, must be blamed, and Chief Gicquel's newspaper interviews are only confessions of the incompetency of himself and his associates.

Leaving Chief Gicquel to roast upon his own gridiron, we hasten to reassure the public in regard to the safety of our theatres. No other public buildings in the world are now so safe from fire as the theatres of New York. The system adopted for their security combines both the London and Paris precautions. They have better means of egress than the London theatres, and have been inspected by the Building Department as the London theatres are by the Lord Chamberlain's Department. They have firemen upon the stage, like the Paris theatres, and this precaution, unattended by any extra means of exit, has been found so effectual in Paris that no loss of life from fire in a theatre has ever occurred there. Thus doubly guarded, and with the triple care, anxiety and watchfulness of the managers, our theatres are perfectly safe. Not a single accident has occured since the Brooklyn panic. Imagine the consternation of both the public and the managers when, in such a state of security, they read a long series of assertions in the morning papers insisting that the theatres are mere man-traps and tinder-boxes, and that, although the lower parts of the house might be safely emptied, the galleries are not provided with sufficient exits! Imagine the reliance that is to be placed upon such assertions from Chief Gicquel when he goes on to recommend that the new means of egress should lead to the roofs of the adjoining buildings! Why not advise at once that managers should keep a supply of balloons on hand for such of their patrons as may desire to sail home through the air? Chief Gicquel has succeeded in making himself very ridiculous; but, after all, he is not quite so absurd as the journals that have loaned him their columns for the display of his Dogberryism. Our managers, accepting the situation seriously, have immediately responded to this new attack by offering to instantly carry out any plans that Chief Gicquel may suggest; but we are glad to add that the public has coolly ignored this silly attempt to frighten it, and that the audiences, all over the city, have been larger since Chief Gicquel's manifesto than during any previous week of the season. This fact carries its own moral. Chief Gicquel's resignation or expulsion from the Department is now in order.

Journalists and Playwrights.

Clever managers are always upon the lookout for clever men to write for the stage. According to the claims of journalism, the cleverest men of the day are to be found among the contributors to the press. Logically, it follows that journalists ought to be expected to write for the theatres, and, for once, logic and fact are in accord. In France and England you will find the journalist turning playwright in nine cases out of ten of successful dramatic work. In this country the press is splendidly represented upon the stage. But there is an important difference between this country and all other countries in respect to the relations which the press holds toward such journalists as ally themselves with the drama. Abroad these gentlemen are encouraged by kind words and sustained by friendly criticism. Here they are attacked as bitterly and as malignantly by their brother journalists as if they had committed some crime. We have in this city one conspicuous instance of a journalist who has been hounded down persistently for years because he became a dramatist and a manager. It used to be the rule in the Herald office that any employee who ventured to write a play should be forthwith condemned by the newspaper with which he was connected. Only last week we saw a Herald journalist ignored by his own paper, and virulently attacked by opposition journals, for the simple sin of producing a successful drama. It is an open secret that another journalist who has dramatized a work for production this week expects a similar scarification. Need we say that we refer to Mr. John Habberton of the Herald, and his Deacon Crankett, in the first instance, and to Mr. Townsend Percy of the Star, and his Baffled Beauty, in the second instance?

This singular condition of affairs is indirectly the fault of the editors of the daily papers, and directly the fault of the present race of so-called critics. Disraeli was applauded for his epigram that the critics are those who have failed in literature and art. His epigram would not apply to these times. The present critics have not failed in literature or art, because they are too obviously incompetent to make the attempts necessary to bring about a failure. They all think they can criticise plays; but not one of them could write a play if his life depended upon the venture. In the good old days, when the daily papers employed critics who understood their profession, every important daily paper was represented by a dramatist. It was natural that those who knew most about the drama should undertake to write for the stage. Mr. E. G. P. Wilkins of the Herald, and his successor, Mr. Stephen Fiske, had plays produced at Wallack's, the Olympic, and other theatres. Mr. E. House and Frank Wood, of the Tribune, were playwriters, if not playwrights. Mr. Seymour of the Times was a coadjutor with Boucicault. Mr. Hurlbert of the World was an accomplished dramatist. So were Mr. Frank Goodrich of the Post, and Mr. Augustin Daly of the Express. Later, Mr. A. C. Wheeler and Mr. Joseph Howard of the Sun wrote for the stage, if they did not succeed in winning laurels upon it. All of these gentlemen penned their criticisms understandingly, and the managers respected their opinions and were convinced by the practical reasons which they gave for their views. But what respect or conviction can the managers entertain for the persons who now sit in the seat of judgment? Managers are the keenest, as they are the most interested, critics of the newspaper critics; and when they behold would-be poets rhapsodizing about plays, a railway ticket agent closing his office to decide upon the merits of pieces and actors, or a few forcible feebles straining themselves to pile up words upon a subject of which they are utterly ignorant, what must the managers think? If the writers of theatrical notices for the daily papers could only hear the comments uttered in managerial offices they would die of wounded vanity. In no case are these comments so bitter and so true as when managers behold these journalists dipping their imbecile pens in imitation gall to assail the play of a brother journalist. But so glaring an evil remedies itself. The public have ceased to pay the slightest attention to the criticisms of the daily papers since incompetent men have been permitted to write them. Serenely regardless of what is or is not said about them, such typical plays as Hazel Kirke, Pique, Divorce, The Poor of New York, and Deacon Crankett enjoy and reflect upon their authors the sunshine of popular favor; and we hope that whenever a journalist devotes himself, like a true knight, to the practical improvement of the profession he has carefully criticised, a similar meed of fame and fortune may be his reward.

Why Does An American Girl Draw?

Is a question that is in every theatrically-inclined person's mouth. The wise critics have come to loggerheads over it; they have variously stated it to be a success and a failure; while the public pays no attention whatever to the opinions of these gentlemen, but flocks to the Fifth Avenue and proceeds to sit in judgment for itself. Were it not that the paying theatre-goer cares little what the newspapers do or do not say about the play nowadays, we should be led to believe that the controversy and wrangling about An American Girl's relative merits and faults had done much toward attracting the public in its direction by inviting them to go and settle the matter for themselves. But such is not the case, and no light is shed upon the matter by that explanation. In the first place, let us show that An American Girl is being played to good business. We have been enabled to inspect the treasurer's record for the past fortnight, and it shows that the first week's receipts aggregated nearly $7,000. The second week, ending Oct. 2, itemized, produced the following figures:

Monday	$692.50
Tuesday	787.25
Wednesday—matinee	361.40
" evening	875.20
Thursday	943.60
Friday	818.15
Saturday—matinee	615.75
" evening	985.00
Total	$6,078.22

The receipts for the two weeks therefore foot up to something between $13,000 and $14,000—probably a larger box-return for the same period than that of any other uptown New York theatre. We have shown by these substantial reports that the play is drawing; and now we are prepared to turn to the original question—Why does it draw?

Not because Anna Dickinson's name is attached to it; for that name is not and never was an attraction to New Yorkers. If a count had been made of the first-night audience it would doubtless have been found that fully two-thirds of the people present came to see Fanny Davenport act, and not alone to witness a play by Anna Dickinson. Generally speaking, the press has treated Miss Dickinson with much more kindness and consideration than she deserves at their hands. She reciprocates by introducing the character of a newspaper man in the play, and with her own hand wrote for an explanation on the programme, "journalist millionaire, and man; words not *always* synonymous." Could a more contemptible insult have been flung at the followers of an honorable and noble calling? If the lady forms this estimate of the journalist from the species she has met and associated with, we could perhaps understand and appreciate the fling. Anna Dickinson's independence is all imaginary. She earned the reputation by doing the work and following the vocation of a man during a recent political struggle. Believe us, she is as sensitive and vulnerable to adverse comment as anybody, and hides beneath an air of eccentric bravado a dread of other people's pens that is quite at variance with the general idea of her character. Whatever interest or curiosity centred upon Anna Dickinson's work was transferred to Fanny Davenport after the first night. Her acting draws to their old stamping ground the former *habitues* of the Fifth Avenue, and recalls the lustre that surrounded the memorable assemblages that used to gather to see this same actress grouped about with one of the most brilliant companies this continent has seen. These people do not come to see An American Girl because Anna Dickinson wrote it.

Their applause, admiration and favor is for Fanny Davenport, her acting and her dresses. She has created a character that stands foremost among the parts in which we have seen her. In this work she was not aided by the fruits of, Anna Dickinson's pen, but only to her own painstaking exertion is she indebted for the triumph she has scored. Her exquisite comedy, her effective pathos, allied with her dresses and the extensive alterations she has made in the text and business of the play, have lifted the piece into a popularity it otherwise could not have attained. Let her next revision include the omission lines that are put into the mouth of Allyn Cromarty, the journalist, and the suppression of the obnoxious line in the programme alluded to above. Take, for example, the second act, which was pronounced insufferably dull the opening night, and went without a hand. By careful elaboration and a discreet use of the shears Miss Davenport has worked it into such a shape that two calls at the close are now by no means unusual.

Miss Dickinson does not like these alterations. She expresses herself in strong terms about them to a correspondent of the Boston *Herald*, with whom, by the way, she is eager and happy to talk, notwithstanding her contempt for the press. She says: "If my comedy is being played precisely as I wrote it, and as I intended it should be played—and I do not know whether it is or not, for as I said before, I have not seen it—I am satisfied to let it go as it is;" which is all nonsense, inasmuch as she knows that her piece has been altered, has seen the play *incognito*, we are informed, and is not satisfied to let it go as it is. She also gives out that the terms of the contract preclude any changes except those that she herself may see fit to make. We have not seen this peculiar contract, but we know that Miss Dickinson has received her $350 royalty each week with delightful punctuality, and that despite the obscure hints at a lawsuit for damages made to the reporter, she has said nothing about it to Fanny Davenport, and probably never will. She has condoned the breach of agreement—if such an absurd clause were inserted—by receiving her money after the discovery of the changes and alterations by Miss Davenport were made. If Miss Davenport can improve An American Girl any more than she has done, let her go on. It is decidedly to her interest to have its success continued, while Anna Dickinson's interest lies solely in her little $350 a week.

An American Girl draws because Fanny Davenport's hand enters into its dialogue, its business, its stage arrangements; because a fine actress exhibits in it the finest piece of acting she has ever done; and because Anna Dickinson has not been allowed to tamper or tinker with it since it was written.

PERSONAL.

BECKETT.—Harry Beckett, who has been quite ill in London, is recovering.

MASKELL.—Mrs. Dauncey Maskell will resume Readings this season.

QUERY.—Are Messrs. Pitt, Tearle and Elkton valuable acquisitions to Wallack's company?

HARRIGAN AND HART.—Ed Harrigan grows thin on success and affluence, while Tony Hart gets stouter between performances.

DICKINSON.—Miss Anna Dickinson has written a lecture on Danton, and will deliver it under the management of J. S. Vale.

MARSHALL.—Little Minnie Marshall, of Leavitt's Burlesque company, is a pretty, saucy little actress who pleases everybody.

VINCENT.—Helen Vincent has received, and will probably accept, an offer to play Melissa in Haverly's Widow Bedott Company.

GARDINER.—Charles R. Gardiner is back from the West. He reports business and prospects with The Favorites highly satisfactory.

SANGER.—Frank Sanger is not now playing in Dreams. He is navigating the business department. Leslie Edmonds has taken his place in the cast.

SHAKE. — William Shakespeare's bones would rattle if he could see his Hamlet butchered in cold blood by Harry Sargent's company at Niblo's this week.

ROOSEVELT.—Miss Blanche Roosevelt has recovered from her indisposition, and is in Boston studying The Masque of Pandora, which is to be brought out at the Hub.

GRANVILLE.—Gertie Granville, a clever little actress, left New York last week to join Clark and Marble's Tile Club. She is one of our best and brightest soubrettes.

SHERIDAN.—W. E. Sheridan, a fine actor, will have a splendid chance in The Duke's Motto next week at Niblo's. He ought to share the favor of New York with that of sleepy Philadelphia, where he is best known.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There is an opinion current among "society people"—as they are indefinitely denominated—that if one wishes to hear the very best and finest pronunciation of the King's English, he has only to put down a dollar-and-a-half for an orchestra chair at Wallacks, go there at eight o'clock and prepare to be delighted in his bent for the balance of the evening. This idea was probably incubated by somebody who knows that the English people speak their own language better than we do, and who believed that because Wallack's company were chiefly garnered from the other side of the pond, they consequently should be set down as authoritative in this particular. This was a pleasant little theory, but I noticed Thursday night that all foundation for it must have exploded, for I never heard more unpardonable slips than those made by this Anglo-Saxon organization on the opening night of the twenty-ninth regular season. Among a lot of queer vulgarisms that I noticed were these—each one of which scores a mark against the offender, and sends him or her down to the foot of the class; Miss Coghlan has two black—very black "demerits," as the schoolma'am's call them: She distinctly said "gallus" for "gallows," and "Hells-pont" for "Hell-es-pont." Miss Boniface was not far behind with "et" for "eat," and an "a-corn" for an "ac-orn." Mr. Elkton brought up the rear with a "figger" for "figure." There were other palpable errors that I do not recall, but anybody who will keep his auricular organs on the *qui vive* while seeing As You Like It, will readily pick them out, A company that contains two such accomplished men as Lester Wallack and Harry Edwards, and such a stage manager as old John Gilbert, ought not to be permitted to wander astray in this manner. Rather than let the old standard reputation for proper speaking which Wallack's has hitherto enjoyed be utterly ruined in this manner, I should be pleased to present the theatre with a Worcester Pronouncing Dictionary.

* * *

"The night the Prince of Wales and the royal retinue came," writes Charley Frohman from the Mastodon stronghold of London to a friend here, "I was introduced to him and did the honors. He said the performonce was wonderfully clever, and greatly astonished him. I was surprised by his Highness' easy manner, his simple bearing and his lack of formality. I was afraid I'd find him stiff and dignified. When I finished talking to him, so well did he speak of the show, I wanted to give him one of Haverly's twenty-year passes for all the 'enterprises.'" If his R. H. had accepted this princely gift of jovial Charles, he would have had plenty of opportunities to deadhead it, for Haverly has got a firm hold on London theatricals, and will not relinquish it for a long time to come.

* * *

I went over to the Jersey City Academy one day last week with a jolly party, bent on seeing the cast of Hazel Kirke, that is shortly to supersede the one now playing at the Madison Square. Before going over I received a little note from Miss Sydney Cowell, who knew my intention. "I am sorry you are to be in front to-night," she wrote, "as I am suffering from a severe cold and hoarseness, which will prevent me from doing justice to my part, I know. I *couldn't* sing to-night if I would, so you and everybody else will be happy. As you are great, be merciful." I met Mr. Mackaye in the office of the Hotel Hudson. "I can't do myself credit to-night," he said; "I've got a bad headache, and am very tired. You know I've been rehearsing this company, and putting it in gear, and all the time have not neglected my duties at the Madison Square." Strangely enough, a few minutes later I ran across Mr. Ferguson, another sick man. He had contracted a severe throat trouble coming on from Boston to join Mackaye's company, "and you musn't judge my Pitticus Green from what you see to-night, my dear boy." I asked whether anybody else was under the weather. "Let me see," said he, stroking his moustache "I believe Miss Jeffreys-Lewis has had a slight touch of bronchitis, and George Clarke has not quite recovered from the effects of a supper at the St. James last night—but everybody else is all right." I went into the theatre half expecting to see a first-class charity hospital represented, when lo! my expectations were rudely nipped in the bud, for a thoroughly enjoyable representation of Hazel Kirke was given. I will not say much about it—everybody will want to compare the new with the old cast when the change here in New York is effected,—but there are some pleasant surprises in store for the patrons of the Madison Square. Mr. Mackaye was the Dunstan; Jeffreys, Lewis, Hazel; Ferguson, Petticus Green; George Clarke Lord Travers; Sydney Cowell, Dolly Dutton, and W. B. Cahill, Barney. The colds did not show a bit, and nobody even had a bandage of red flannel aranud his throat.

* * *

The wife of one of our managers, Mrs. Henderson, produced her play, A Mountain Mystery, at the Leland Opera House in Albany last Thursday night, and from the press reports it made a very favorable impression. She writes as follows:

ALBANY, Oct. 2.

MY DEAR MR. FISKE: Will you kindly cheer the weary traveler over the rough road of dramatic authorship? I have taken the liberty of enclosing the articles from the two principal papers, both of which have been unanimous in praise, though we have labored under so many disadvantages—political excitement, opposition, and no scenery. But I am encouraged enough to think my play a success. With best wishes, respectfully yours, ETTIE HENDERSON.

The *Argus* devotes a half column to the piece, in the course of which it says: "The drama is founded upon incidents which really happened in the Southern States, and is really a most creditable piece of work. The construction though by no means faultless, is good, the dialogue sparkling and clever, and many of the situations intensely interesting. It is not of the usual 'blood and thunder' type, but outlawry and violence are made subservient to the pathetic woman's wrongs, and the plot, which is not intricate, develops their separation. The Standard company is a talented and capable one, and in their hands all the strong points of the play are well brought out. The applause was frequent and hearty. The entertainment is a capital one." The *Journal* describes the drama thus: "There is not much depth to the plot, but as a literary work the play is exceedingly creditable, and fully equal in merit to many works which have achieved success. The plot is founded on incidents in the war upon the Georgia 'moonshiners' by the United States revenue officers, and may be briefly summarized as follows: Lieut. George Gray of the United States army, while spending Christmas at home becomes engaged to Violet Emmons, a friend of his sister Rosalie, and seeks to advance the interests of his friend Charles Barton with Rosalie. The latter, however, was loved and had been betrayed by one Alfred Downes, and her brother learns of her disgrace. He threatens vengeance on Downes, but before he can execute it he is ordered off in pursuit of the 'moonshiners.' The next act shows Gray and Barton in the moonshiners' district, and Rosalie fearing they may meet and harm her lover has followed them, and on being discovered she extorts a half promise from her brother that he will not injure Downes. In the third act the brother and lover of Rosalie meet, and the latter admits his guilt, but says if he makes reparation by marriage he will be disinherited. A fight results, and as Gray is about to shoot Downes, Rosalie appears and swoons at the sight. Gray turns his attention to his sister and Downes escapes. On recovering her senses Rosalie charges her brother with the murder of Downes, who cannot be found. A trial results in Gray's acquittal. Subsequently Downes is rescued from a cave in which he has fallen, and promises to marry Rosalie. Gray captures the moonshiners, and is married to Violet, and all ends happily." Everybody will be glad to learn of Mrs. Henderson's success. She is an American, a woman, and possesses real literary merit, three reasons why she deserves to get on as a dramatist. The play will probably be produced in New York before long, probably not at the Standard.

* * *

Manager Ellsler is in town, and he is on the warpath. The manager of Ben Maginely's company is the object of the Pennsylvania man's vengeance, and he vows that he will take his scalp—legally. It seems that the Crankett company was to have appeared in Pittsburgh at Manager Ellsler's theatre last week. The offer of the unfinished time of the Roosevelt Opera company proved a golden bait too tempting to be refused, and so the Pittsburgh contract was violated.

* * *

James Meade, the stage-manager of Leavitt's company, has got himself disliked in every direction. Some members of the company tell me that he cuts and slashes all the good business belonging to them in order to make himself a little god in the Tambour-Major. He does not succeed, however, except in planting a wish to see him put into the property-basket, where he evidently belongs, and sent back to his ain conntree.

* * *

In spite of Mr. Abbey's precautions, the thirty men and boys who waited a day and a half on the sidewalks in front of Booth's theatre last week to buy Bernhardt season tickets, largely represented prominent ticket speculators. Old Rullman was, of course, first on deck, and skinned the cream of the whole season's seats. Tyson was not far behind, and other lesser people joined with them in capturing many hundreds of dollars worth of seats.

* * *

On Tuesday afternoon in Boston, Emmie Wilmot of the Museum was divorced from George Metkiff the actor, who is playing at the Globe Theatre in Around the World, with the Kiralfys. Charles H. Pattee, THE MIRROR'S Hub representative—a prominent member of the Bar—appeared for Miss Wilmot. The cause of the separation was extreme cruelty.

* * *

The Kiralfys could have continued two weeks longer at Niblo's with Around the World, and have made money for themselves and Mr. Haverly—who, by the way, they have not treated quite right. Their contract was provisionally for seven weeks, which would have brought the time up to the My Partner engagement. By a loophole the Kiralfys skipped out of it, and Mr. Haverly was obliged to make-shift this week with Harry Sargent's queer star and company. The loss of this week will be retrieved next, however, by the Sheridan engagement. Anna Dickinson says he is the finest actor in the land. We shall see.

AT THE THEATRES.

The play 's the thing.
—HAMLET.

The twenty-ninth regular season at Wallack's opened last Thursday night brightly. True, the management's selection of As You Like It as the initial attraction was not novel nor in itself particularly notable, but the reappearance of Rose Coghlan at the house where she won her laurels in this country as a leading actress, and the introduction to New York of three English candidates for American favor, attached considerable interest to the affair. The usual Wallackian first night gathering was there—that staid, sedate, well-dressed crowd of portly papas from the Knickerbocker club escorting antique mammas, under whose wings huddled demure daughters. There is a semi-English musty odor in the very air of Wallack's, savoring of old-time tradition and prosperity. Even Boucicault's garish decorations in red and gold do not eradicate this, but rather make it more impressive by reason of the contrast. There is a good deal of exaggerated sentiment expended on Wallack's, about its traditions, its purity, its nobility and the like, yet there is considerable truth hidden away beneath all this that frankly must be acknowlenged. Lester Wallack has built a name and a fame for his theatre that is highly honorable and deserving of respect from the lovers of old drama, and although to enter its doors is to enter the portals of the Past, as it were, he has not only kept alive but cultivated a taste for an elevated style of performance, which in these days of trivial theatricals is an achievement worthy of all praise. Wallack's has a *clientele*, and their fidelity was tested Thursday night when they turned out *en masse* to "assist"—as the French have it—at the beginning of the season.

As You Like It is not a popular play with managers—for the excellent reason that it has never been made to draw upon its own merits. Its production Thursday night was in many respects an admirable one. The scenery was much above the average, the Rosalind in capable hands, and the company generally speaking well calculated to give a pleasing representation of the comedy. Miss Coghlan's acting was a surprise to the friends who had not seen her in Shakespeare before. It was the first time that she had essayed the role, and although everybody who was aware of her capabilities looked for a discreet and intelligent rendering, nobody anticipated the real success she achieved. She plays the part essentially as it was designed by the Bard, her conception being the only really sensible and proper one we have seen of late on our stage. Fanny Davenport and poor Adelaide Neilson being the most recent accepted exponents of the character, Rose Coghlan's work naturally challenges comparison with these, and it is not exaggeration to say that she comes off victor. Davenport's Rosalind is too material, Neilson's was too ideal, while Coglan strikes the happy medium which the spirit of the part and play demand. There is very little poetry in Rosalind's nature—her language, even when analyzed, will be found quite commonplace. She is a woman of impulse; in her the elements of bravery and weakness, womanliness and strength are strangly blended, forming a compound out of the usual beaten track of human character. Her weakness is lost in the presence of the man she loves, while the sight of a blood-stained kerchief causes her strength to ebb. Rosalind is a creature of flesh and blood, a being that is neither unreal, imaginative or poetical, yet she is thrown and moves among people who are mere creations of a poet's fertile brain. Rose Coghlan presented the character in a straightforward, forcible way that commended itself to every intelligent person in the audience. She did not weave about it a charm of sublety, because there is really no subtlety necessary for a proper delineation of the part. It was a careful, well-rounded, admirable performance, that surprised her best friends. Her reading was by no means faultless. She has not paid enough attention to the elocutionary requirements of the role. False emphasis and falser inflection were occasionally apparent. These evils should not be permitted to mar a piece of acting which is otherwise worthy of the highest praise. For instance, in the first act she delivered the line, "My father was no traitor!" in a questioning sort of way, giving it a rising inflection which caused it to lose its usual effectiveness, and seemed to call upon her uncle, the Duke, to whom the denial is addressed, for corroboration in the vindication of her maligned parent. Often, too, by undue stress laid upon unimportant words she gives Shakespeare's ideas an entirely new but an entirely wrong meaning. She introduces a number of fresh bits of business, and at the end of the fourth act does away with the clap-trap calcium light fainting effect—an absurd arrangement—by simply making an exit overcome with hysteria, a natural and probable result of the shock she has received by the news of Orlando's mishap. The comedy scenes are done with a dash and sparkle truly delightful. Her dress in the forest is chaste and appropriate, effectually concealing her feminine identity, although sacrificing picturesqueness by copying the costume of leggings and leather doublet worn by Miss Litton in London. Miss Coghlan was not in good voice, and labored under the disadvantage of not being able to place much dependence upon that organ. She received calls after several of the acts. This custom now should be more honored in the breach than the observance, but in this instance it meant true appreciation, and was fully deserved. Her acting in As You Like It shows that Miss Coghlan is the standby on whom those who desire the perpetuation of Shakespearean drama may confidently pin their faith. If she makes as good a Viola, Inogen, and Isabella as she does a Rosalind, there is no doubt on whom the mantle of Adelaide Neilson will fall.

One of the results of Mr. Billy Floyd's visit to England last Summer was the engagement of three English actors: A leading man, a juvenile man, and a low comedian. Mr. Floyd is an excellent actor himself, but his judgment of the acting of others is not good if we may draw any conclusions from his choice in the matter of Messrs. Tearle, Pitt and Elkton, respectively for these positions. Mr. Tearle was cast for Jaques—just why, nobody save those concerned in the intricate inside machinery of Wallack's could say—and a very ordinary Jaques he made, too. Whatever estimate may be placed upon his ability as an actor in other directions, it is paramount that he cannot cope with the difficult repuirements of this, one of Shakespeare's loftiest creations. His reading was monotonous, meaningless, and quite beneath the possibilities of which his truly fine voice admit, his conception of the melancholy attribute of the Sylvan philosopher consisting merely of a painfully lugubrious expression of countenance more appropriate to a keener at an Irish wake than a thoughtful, meditative man. Harry Pitt bears himself in a manly manner, and acts with earnestness and force, but the lines of Orlando—an ungrateful part at best, both to artist and audience—were chopped into mince-meat, by a jerky, provincial English sort of enunciation. He holds forth more promise, however, than does the leading actor importation. Mr. Elkton, who played Touchstone, is simply a low comedian. A low comedian cannot do justice to the quaint and fanciful humor of the Duke's fool. Elkton is something of the same sort as Harry Beckett, and no doubt will be fully competent in that gentleman's most successful roles. So much for the fruit of Mr. Floyd's labors. If the truth be told, they are disappointing. John Gilbert was a good, although a conventional Adam, and Harry Edwards, a thoroughly good actor of the old school, showed his metal in a faithful rendition of The Banished Duke. Gerald Eyre played Oliver with his thumbs as usual, and Mr. Gilmore made a satisfactory Le Beau. James Peakes sang the music of Amiens gracefully, assisted by a quintette of well selected voices. A performance of As You Like It is never complete without its delightful pastoral melodies. Mr. Leonard as Corin, Mr. Roberts (a new comer) as Sylvius, and Mr. Edwin as William, all did credit to themselves, although not creditably placed. J. M. Laflin, a professional wrestler, was matched as Charles against Mr. Pitt as Orlando. He looked as if he could fairly have dusted up the stage and flies with his antagonist at one fell bout had stage directions permitted, and Orlando's victory was consequently more productive of merriment than anything else. Miss Stella Boniface is a conscientious but a terribly stilted actress, and of course she justified her reputation in this direction by giving a conscientious but terribly stilted performance of Celia—a lovely part that should have been placed in the hands of somebody more spontaneous in temperament and acting than this little lady. Marion Booth played Phebe, the shepherdess, charmingly. She has studied and improved since last season. Both she and Miss Germon—who played Audrey cleverly—made a mistake in not wearing sleeves to their dresses. Neither part calls for bare arms. Miss Booth, too, should make-up as a brunette, for Rosalind directly indicates this in the third act, where she alludes to Phebe's "inky brows" and "black silk hair." This is an error that may be rectified by a visit to a wig-maker, and a stick of black cosmetic.

The scenery was new and beautiful, although not so handsome as that used in the notable revival of As You Like It at Daly's Fifth Avenue Theatre some years ago. The sylvan dell, with its real brooklet and hazy mist was a particularly attractive novelty; the cave scene and the others were all good. In all respects the mounting was complete and expensive. The orchestra, under Thomas Baker's *baton*, did effective execution.

Leavitt's company appeared Monday night in an English version of La Fille du Tambour-Major, with dubious result. Money has been lavishly expended upon costumes, properties and company—the salary list is enormous—but all this seems to have been circumvented by the mismanagement of the stage department. We could forgive Mr. Meade for not knowing his lines and not being competent to sing the music of Monthabor, the drum major, but pure neglect of his duties as stage manager is quite unpardonable. This alone militated largely against the success of the production. In the first place he gave the company only a week's rehearsal—this spread over the time in which they gave nine regular performances. Many of the company were new to comic opera and had never seen this one performed. Fancy the confusion that followed Monday night. It is not to Mr. Meade's credit that the piece was not totally wrecked.

Mme. Dolaro sang Stella with spirit and grace for two acts, but even she was finally overcome by the depressing condition of things behind the curtain. Marie Williams entirely misinterpreted the part of Griolet (which should not have been given to a woman) and skipped about the stage like corn in a popper. She was very obnoxious and tiresome. As a burlesque actress she is clever, but as a bouffe artiste she is—to use an elegant expression of the Union Square lounger—"no good." Fanny Wentworth looked exceedingly pretty as Claudine, and together with little Minnie Marshall, was one of the pleasantest features of the cast. James A. Meade was execrable as the Tambour-Major, and was very much at sea in his lines. Mat Robson did some really good work as the Duc Della Volta, although he should guard against a tendency to be vulgar. J. W. Bradbury did a neat bit as the Duke Bambini, and Frank Hinde doubled a couple of parts satisfactorily. The costumes, talent, and opportunity for a big effect were all there in the stirring scene of the entrance into Milan of the French army, but it was all muddled by botchy arrangement. By repetition the representation may improve. The orchestra was well led by Frank Musgrave.

Hamlet is pretty nearly played out with the present generation, and it will stand no chance at all for a new lease of life if many more such performances be given like that which Adele Belgarde and Harry Sargent's company—his last straw—are inflicting upon a limited number of people every night this week at Haverly's Niblo's Garden. Edwin Booth is the only actor we have who can play the part, and there is no actress in the world that can do it justice. Charlotte Cushman used to act it in her early days with considerable success. She was masculine and personally fitted to some extent to the role. But even she found it stale and unprofitable and finally discarded it from her repertoire. Miss Adele Belgarde is not able physically or mentally to sustain the character satisfactorily, and, oh, heavens! how badly she and her support performed it Monday night. Miss Belgarde may have ability in another direction, but she makes a truly melancholy Dane of the Prince of Denmark. In the first place she should be debarred the privilege of playing any blank verse part because she has a super-knowledge of elocution and insists on bringing the peculiarities of her teacher into every word she utters. Each syllable is weighed with a precision that becomes highly painful as well as funereal, and the sentences are delivered with a song-song rythm that makes one's bones fairly ache. According to Miss Belgarde, every sentence contains an antithesis; consequently her voice goes up and then down with the regularity of a pendulum, or the strokes of an old-time Bowery broadsword combat. A sample caught at random is found in her reading of the opening of the following speech, which is spoken with about as much expression as that usually given Old Hundred on a hand-organ:

An-gels and meen-e-sters of grace (up) defend us (down).
Be thou a spirit of health (up) or gob-lean damned (down),
Bring with thee airs from heav-en (up) or blasts from hell (down), etc., etc.

Hamlet is not a short part, and for this the man who goes to hear Miss Belgarde intone it is not happy. If he has paid his money of course he will sit it out, but how he does long for the end! He cannot leave consistently with his own conscience until he has seen Hamlet, the King, the Queen, Laertes and Ophelia in shape for the undertaker. There is some poor satisfaction to be gained from having a look at their dead bodies just once. There is nothing mannish about Miss Belgarde, and she has not a real knowledge of the words she speaks. It is all Greek to her, just the same as her acting is to the spectator. She is prepossessing, and, were it not for her artificiality, might in time make her way, by proper management and instruction, to a fair position. She has commenced at the wrong end of the ladder, however.

The company is, with one or two exceptions, beneath serious consideration. Next week William E. Sheridan will appear in a fine revival of The Duke's Motto. A remarkably strong company has been secured by Mr. W. H. Brown, consisting of George DeVere, William H. Lytell, M. W. Fiske, W. L. Gleason, M. C. Daly, D. H. Chase, John F. Herne, Harry Colton, Mrs. J. J. Prior, Alice G. Sherwood, Blanche Mortimer, Bella Jackson and others. Following Mr. Sheridan comes Aldrich and Parsloe in My Partner, for a fortnight. They will be succeeded by one of our foremost lady stars, who will appear at Niblo's for the first time.

This is the last week of the prosperous run of Dreams at the Bijou Opera House. Its success has surprised even those interested in its production. It was brought to New York at a time when there were counter-attractions heavy enough to swamp a larger craft, but the Sparks sailed bravely through them all, and have distanced many competitors. There is no reason now that it should be taken off except that the managers of the theatre are not actuated wholly by wisdom. Dreams has won over our public and our press, and will go out to make our country cousins roar just as it did us, under the best of auspices. Next week Kate Claxton will appear either in Fernande or Boucicault's Pauvrette.

DEMPSEY.—The demure face on our first page is that of Miss Louise Dempsey, playing the part of Nakahina, a [illegible] Around the World, in Boston.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

Samantha Smith ("a maiden lady of advanced years"), while Sadie Bigelow and Lillian Vane fill minor parts quite successfully. George Davenport is neither very good nor very bad; his "make-ups" are the best things he does. Miss Palmer is just the same charming, wickedly mischievous, romping school-girl who took our hearts by storm last season, and nothing can be added to the tributes of praise which have poured upon her from every quarter. Mr. D'Arcy tells me that his co. will probably return in the Spring and produce their new play, A Dime Novel. The Academy will be closed this week. Agnes Robertson comes 11th, 12th and 13th. The Lingards balance of week, and Frank Frayne following week.

Theatre Comique (B. C. Hart, manager): Good houses were again the rule last week. The new announcements are as follows: Dooley and Tenbrooke, Lizzie Davis, Lamartine Brothers, Mary and Billy Milton, Frank Lum and Mabel Livingstone.

Items: Manager Hanna has altered the position of the gas lamps in front of Opera House entrance, and the light now shows to better advantage.—Mr. Lucien Barnes, manager of the Illusionists, speaks a kindly word for THE MIRROR. In fact he thinks it is the "boss" paper.—Manager Ellsler returned to Pittsburg last Friday.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): Closed last week. Nothing booked until 20th. Torchlight processions every night prove too much for Comstock, senior.

Grand Opera House (Col. Theodore Morris, manager): Closed last week. This week, Mitchell's Pleasure Party, 5th and 6th, in Our Goblins. Agnes Robertson (Mrs. Dion Boucicault), 7th to 9th, in Arrah-na-Pogue, The Colleen Bawn and Jessie Brown. Comley-Barton Lawn-Tennis, 12th. Joseph Murphy, 15th and 16th.

Items: Past week has been very dull theatrically. Gill's Goblins ought to draw nicely this week. I presume Agnes Robertson's business will be light with Dion's Irish comedies. The lady is so little known here.—There is a party, styling themselves the Criterion Comedy co., devasting small towns south playing Sphinx, Divorce, and also Streets of New York, which is announced on the bills as the Banker's Daughter. They'll soon be forcing Humpty Dumpty on our country cousins as A Celebrated Case. Understand it's a very bad party.—Mr. J. K. Burke was in town last week and put up some really handsome paper for the Goblins.

TOLEDO.

Wheeler's Opera House: Barney Macauley 29th, to a fair house. Charles L. Davis 1st, 2d, and matinee, to good houses. Announced: Minnie Palmer's Boarding-School co. 4th and 5th; Tony Denier's Humpty Dumpty 8th and 9th.

Adelphi: New faces 4th: Addie Rogers, Harris and Wood, Alice Stewart, and a new stock co.

BELLEFONTAINE.

Melodeon Hall (Marquis & Jordan, proprietors): The Felix A. Vincent comb. opened Monday 27th, for one week. Monday, Marble Heart; Tuesday, Ogareita; Wednesday, Factory Girl; Thursday, Ruth Brown; Friday, Joshua Whitcomb; Saturday, Miner's Oath. Business throughout the week was first-class, many being turned away Thursday and Friday evenings. The troupe gave good satisfaction. Billed: Jennie Wallace comb. in Minnie's Luck 9th.

PORTSMOUTH.

Wilhelm's Opera House: Snelbaker & Benton have written for dates; will probably come in November.

Item: THE MIRROR is on sale at B. G. Wood's, Chillicothe and Fourth streets.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Four Seasons closed week 25th; fine business. 26th, Mitchell's Pleasure Party, to good business. Would like to have them come again. Sept. 30, Adele Paine.

SANDUSKY.

Biemiller Opera House (Mr. Stoffle, manager): Barney Macauley 28th, to a large audience, notwithstanding a stormy night.

SPRINGFIELD.

Black's Opera House (William C. Black, proprietor): Will be reopened 18th, when T. W. Keene will present Richard III. Mr. Keene will tarry two nights.

Items: The Squirrel Hunters and Hundred Days' Men's Reunion, announced for Sept. 30, was a grand fraud in every particular. The getters-up are deservedly "left."

Pennsylvania.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 29th, Snelbaker & Benton's Majestic Consolidation, to a very large audience. Those who were fortunate enough to be present enjoyed the performance immensely. The three Braziers, grotesque-elastic dancers, were highly appreciated; also Little All-Right, the Japanese wonder. The whole performance is first class. 5th, Clinton Hall's Strategists.

ALLENTOWN.

Academy of Music (B. Hagenbuch, proprietor): A large audience greeted Jarrett's Cinderella 23d. Richmond Comedy co. in Our Candidate 24th, to good business. Hall's Strategists came 27th, to poor house. The play was well given, but owing to a political demonstration it did not draw. Uncle Tom's Cabin under the management of Fetter and Sophore (Philadelphia parties), was given to moderate business 29th and 30th. Performance was only fair. Booked: Aberle's Minstrels 4th; Doud Byron 6th (both under Mishler); Dumont & Griffin's Minstrels 9th; C. M. Caldwell's Rip Van Winkle 23d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): 24th, Minnie Palmer's Boarding-School to fair business. The place of Mr. Scanlan was well filled by Mr. Nagle. 28th, Mr. Clinton Hall with a fine co., which contains Mattie Vickers and Charles A. Gardner. Mr. Hall was a stranger here, but drew a good house, and will do better when he comes again. Mattie Vickers as the German flower-girl, and Mr. Gardner in his Dutch sketches, were well received. 30th, Oliver Doud Byron in Across the Continent had a well-filled house. Joe Banks in his Irish characters is very good. Chas. Hagen gave a good imitation of Pat Rooney. Seats are selling rapidly for Joe Jefferson in Bob Acres 5th.

READING.

Academy of Music (John D. Mishler, manager): 27th, Snelbaker and Benton's Great Show, to largest house of the season. The performance was very good. 29th, Hall's Strategists, to good house. Show very satisfactory. Oct. 2, Oliver Doud Byron, to crowded house. Booked: Joseph Jefferson and Mrs. John Drew in The Rivals, 7th.

Grand Opera House (George M. Miller, manager): Coming—6th, Frank I. Frayne.

BRADFORD.

Wagner Opera House (Wagner & Reis, managers): Ford and Denham's Masqueraders 2d, to fair business. Booked: Dalziel-Lingard Burlesque co., 11th; Oliver Doud Byron, 14th; Goodwin's Froliques, 16th; Four Seasons comb., 18th.

Cain's Gem Theatre (M. J. Cain, proprietor; C. H. McDonald, business manager): New people 4th: Prof. Abts in his Grecian mystery; Ed Sinclair and Ed F. Barnes, society sketch; Albion Brothers, gymnasts; Verona Carroll, vocalist; the Mays, plantation sketches; W. H. Lee, song-and-dance. Retained: The Shamrocks (4), Blanche Morton, Kittie Wells, Frank Bell. Departures 2d: Lillie Delange, Detroit; the Hull Twin Sisters, Pittsburg; the Harts, Philadelphia; Trixie Vernon, Belle Drayton, Buffalo.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Snelbaker & Benton's Majestic Consolidation 28th, to large business. Booked: Frank I. Frayne 7th; Clinton Hall 8th; Oliver Doud Byron 9th; Bartley Campbell's Galley Slave 12th; Aberle's Minstrels 22d.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Oliver Doud Byron and a good co. gave Across the Continent 29th, to a large house. 8th, Aberle's Minstrels.

DANVILLE.

Opera House (Frank Angle, manager): Hall's Strategists will play (we predict) to a packed house 4th. A complimentary benefit will be tendered to Mr. Chapman and Miss Hattie Baker 12th.

Item: The Queer Case Comedy co. came to grief at Cattawissa 30th, owing to mismanagement, etc. This co. seemed to meet with reverse from the word go. They secured Miss Beatrice Strafford for leading business. At Northumberland, their first stand, the lady denounced the co. before the footlights (excepting Mr. Chapman) as non-professionals, etc., and stated that she had been the dupe of designing men, etc. We think Miss Strafford was a little too hasty, as the co. had merit.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Oct. 1, Clinton Hall's Strategists, to a fair house. The acting of Mr. Hall was capital. The audience was very appreciative. The co. is a good one. Coming: Oliver Doud Byron, 5th; Jefferson and Mrs. Drew, 8th; Janauschek, 9th; Aberle's Minstrels, 11th.

Item: *The Truth* is the title of a dramatic programme used in Mishler's Theatre. It is a creditable publication, which evidently enjoys a substantial business support.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): The attractions were varied the past week. Annie Ward Tiffany occupied the three first nights of the week with Prejudice and The Child-Stealer. 30th, Mme. Baratta Morgan had a benefit, which proved very successful. Oct. 1 and 2, F. S. Chanfrau, to overflowing houses. Coming: 4th, the Pirates, three nights, to be followed for remainder of week by Jarrett's Cind-rella.

Low's Opera House (William H. Low, Jr., manager): Harry Miner's Rooney 27th, one night, to a good house. Annie Pixley in M'liss is announced for week of 11th.

Theatre Comique (Hopkins & Morrow, managers): The special stars for this week are the Love Sisters, Ella and Kitty; Frank Jones, Alice Montague, Kitty Sharpe, Frank B. Carr, Orndoff and McDonald. Billy Chase and John D. Griffin give their great act, called Moving In. The farce of Jealous Wife closes the bill.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Booked: Rice's New Evangeline 9th.

NEWPORT.

Bull's Opera House (Henry Bull, manager): John A. Stevens 27th ult., to a very large house. Harry Miner's Rooney 28th, to fair business, but did not give satisfaction. 20th, Annie Pixley in M'liss.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Season opens with Nick Roberts' Humpty Dumpty 26th; then Leavitt's Novelty co. 27th. The house has been much improved during the Summer.

Arena: John Robinson's Circus was here to big houses Saturday.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Nick Roberts' Humpty Dumpty, to good houses, 28th and 29th, with matinee on 29th. Barlow, Wilson, Primrose & West 1st and 3d, with matinee 2d, to crowded houses. Frequent encores and manifestations of cordial approval were given at each performance, and the universal opinion was that it is the best traveling minstrel troupe we have ever had here. Child of the State is billed for 7th, 8th, and 9th.

Grand Opera House (Wm. A. Sheetz, manager): Haverly's Genuine Colored Minstrels billed for 4th, 5th, and 6th, with matinee 6th inst.

Texas.

BRENHAM.

Opera House (Samuel Stone, proprietor): Just out of hands of painters and upholsterers, and is now a convenient and handsome house. First to come will be Miles' Juveniles, who will strike it rich. Berger Concert co. 21st.

Virginia.

LYNCHBURG.

Opera House (T. H. Simpson, manager): 27th, Ford's Comedy co. in Fun on the Pacific, to large audience. Marie Bockel is the leading attraction, and by her graceful acting, good singing and bewitching ways, won several encores. Frank Cushman as Dando, the colored steward of the vessel, was very funny. This troupe has lost two of its leading members in Herbert R. Archer and his bride, Belle Mackenzie, who canceled their engagement and went North from Richmond. Manager John T. Ford is with the troupe.

RICHMOND.

Theatre (W. T. Powell, manager): The Tourists commenced an engagement of four nights 27th, and played to large houses. Frank Mayo will open in Van the Virginian 5th; David Crockett 6th.

Comique: The attractions last week were the Leonzo Bros., George De Barre, Ida Hanley, Sadie Loraine, Arnie Howard, Katie Drew, Harry Marten, Master Sedgwick and Voss Morris. New faces next week are: Lizzie Morrison, Emma Conway and B. J. Smith. Business fair.

Vermont.

BURLINGTON.

City Hall (Bill Tibbetts, manager): Sunday evening, 26th, J. M. Colville gave a religious (?) illustrated lecture, assisted by two mediums, Messrs. Pope and Drew. The house was large (and disorderly), but financially the affair was a success.

Howard Opera House (K. B. Walker, manager): 28th, May Fiske's English Blondes in demi-fig-leaf uniform, to a large house.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Col. Ingersoll informed a large audience, 26th, "What They Should do to be Saved." Nat Goodwin's mirth-provoking Froliques delighted a select and large audience 30th. Box-sheet shows large for the balance of the week. Some of Nat's new imitations of prominent actors are quite perfect. Miss Alice Burville is a very attractive young lady, though she assumes her roles somewhat timidly. Chas. Bowser as the Old Gent was all one could wish to see. Jean Delmar and Harry Vaughn rendered themselves agreeable. But the most incomprehensible illusion seen in the travesty was the fairy, sylph-like form of Jennie Weathersby. The set scene upon the stage was more beautiful than I can picture it. Hearts of Oak 4th, one week; Joe Emmet 11th, week.

Academy of Music (Henry Deakin, manager): Sunday (26th) readings by Miss Ballou; well attended. The past week has been devoted to making the changes heretofore spoken of.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): 22d, Tony Denier's new version of Humpty Dumpty to best house of the season; standing-room all taken. George H. Adams as clown, and the Sparks Bros. in their Irish specialties, are two whole shows in themselves. Owing to the enterprise of our local managers, Messrs. Howard and Wilson, and the fact that we are embraced in the Litt & McFarlane Wisconsin Circuit, we are to be favored this season with a better class of entertainments than ever before.

Items: The Clement Bros.' Concert troupe, reorganized with the following talent, start out Oct. 1: The Clement Bros., Hattie Starr, late of the Alice Oates co.; Lou Raymond, basso, formerly Dick Deadeye of Haverly's C. C. C. Pinafore co.; Fred H. Jay, concert comique; F. L. Benjamin, tenor, of Boston, and J. L. Hughes, pianist. I would here acknowledge favors received from Mr. S. J. Goodwin, proprietor of Opera House.

Canada.

TORONTO.

Grand Opera House (A. Pitou, manager): 27th to 30th, Lotta in Musette the first two evenings, and Zip the last two. Houses crowded. Oct. 2, Joseph Murphy in Shaun Rhue; 4th, George Holland in Our Gentlemen Friends.

Royal Opera House (J. C. Conner, manager): 27th, Paragon Comedy co. in Dr. Clyde first four nights, and balance of week, by special request, The Galley Slave, with which they managed to do a very good business. Oct. 4, Heywood's Mastodons.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): 27th, 28th and 29th, Joseph Murphy in Kerry Gow and Shaun Rhue, to standing-room only; 30th, Remenyi, to a large and fashionable audience; Oct. 1 and 2, Lotta, to very large audiences.

Items: The Opera House is fast approaching completion, and will no doubt be one of the finest places of amusement on the continent. It is expected to be ready about Dec. 1. A number of applications for the date have been made.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. 5th, Tagliapietra Opera co. until 9th.

Theatre Royal (J. B. Sparrow, manager): Closed. 4th and week, Ideal Uncle Tom.

Nova Scotia.

HALIFAX.

Academy of Music: The Italian Opera co. under the management of Signor Tagliapietra opened the 23d ult. with Il Trovatore, to a crowded house. Martha was given 24th, Lucia di Lammermoor 25th, La Favorita 27th, Faust 28th, and Lucia at matinee 29th, all to large houses. The troupe left 29th for St. John, N. B., where they sing three nights.

☞ MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABERLE'S MINSTRELS: Reading, 9; Pottsville, 11; Pottstown, 12; Lebanon, 13; Harrisburg, 14; Shamokin, 15; Danville, 16; Williamsport, 18; Bloomsburg, 19; Scranton, 20; Rochester, Pa., 7; Columbia, 8.

ADELE BELGARDE: New York City, 4; Norfolk, Va., 11; Richmond, 13; Lynchburg, 18; Charlotte, N. C., 20; Wilmington, 22; Charleston, 25.

ADELE PAINE: Canton, O., 7; Massillon, 8, 9; New Philadelphia, 11, 12; Dover, 13, 14; Coshocton, 15, 16; Newark, 18; Lancaster 19.

ADA CAVENDISH: Albany, 4 week.

ADA GRAY COMB.: Paducah, Ky., 4; five nights; Hopkinsville, 11; Clarksville, Tenn., 12, 13; Nashville, 14, 15, 16.

AGNES LEONARD: Baltimore, 4, week; Philadelphia, 11, week—close season until after election.

AGNES ROBERTSON: Chillicothe, O., 7; Columbus, 8, 9; Cleveland, 11, 12, 13; Detroit, 14, 15, 16, 17.

AMY STONE: Kent, Mass., 7; Falls Village, 8; Great Barrington, 9; Stockbridge, 11; Lee, 12.

ALL THE RAGE COMB.: St. Louis, 4, week; Decatur, Ill., 11; Jacksonville, 12; Burlington, Ia., 13; Ottumwa, 14; Muscatine, 15; Rock Island, Ill., 16; Clinton, Ia., 17; Freeport, Ill., 20; Dubuque, Ia., 21; Cedar Rapids, 22; Marshalltown, 23; St. Paul, Minn., 25, 4 nights.

A. M. PALMER'S UNION SQUARE CO.: Brooklyn, 4, week.

ANTHONY AND ELLIS' UNCLE TOM: Montreal, 4, week.

BARNEY MACAULEY'S MESSENGER: Grand Rapids, Mich., 7, 8; Muskegon, 9; Chicago, 11, too weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE: Philadelphia, 4, week; through Pennsylvania, 11 to 16; Washington, 18, week; Baltimore, 25, week.

BOSTON ENGLISH OPERA CO.: Meriden, Conn., 7; New Haven, 8, 9; Waterbury, 11; Holyoke, 12; Springfield, 13; Salem, 14; Chelsea, 15; Brockton, 16; Fall River, 18.

BEN MAGINLEY'S DEACON CRANKETT: New York City, Sept. 27, three weeks.

BOSTON IDEAL UNCLE TOM: Watkins, N.Y., 7; Hammondsport, 8; Bath, 9.

BOSTON IDEAL UNCLE TOM: Olean, 8; Duke Centre, Pa., 9.

BUFFALO BILL COMB.: St. Louis, 4, week; Cincinnati, 11, week; Lima, O., 19; Toledo, 20; Detroit, 21, 22; Chatham, Ont., 23; London, 25.

B., W., P. & W. MINSTRELS: New Orleans, 10, week.

CAMPBELL'S MATRIMONY CO.: Philadelphia, 4, week.

CLARA MORRIS: Boston, this week.

CHILD OF THE STATE: Nashville, 7, 8, 9; Memphis, 11 to 16; Galveston, 18, week; Austin, 26; Brenham, 27; Houston, 28, 29, 30.

CLARK AND MARBLE'S TILE CLUB: Boston, 4, three weeks.

CALLENDER'S GEORGIA MINSTRELS: Hop-skip and-jump route.

CLINTON HALL'S STRATEGISTS: Scranton, Pa., 7; Wilkesbarre, 8; Wilmington, 9; Baltimore, 11, week; Norfolk, Va., 18; Portsmouth, 19; Lynchburg, 20, 21; Richmond, 22, 23.

COMLEY-BARTON LAWN-TENNIS CO.: Cincinnati, 4, week.

COLLIER'S BANKER'S DAUGHTER: Indianapolis, Oct. 4, week; Evansville, 11; Terre Haute, 12; Danville, 13; Lafayette, 14; Logansport, 15; Fort Wayne, 16; Jackson, Mich., 18; Grand Rapids, 19, 20; Milwaukee, 21, 22, 23.

CORINNE OPERA CO.: Brooklyn, E. D., 11, week; Albany, 18, week; Philadelphia, 25, week.

CRITERION COMEDY CO.: Charleston, S. C., 18, 19, 20; Savannah, Ga., 21, 22, 23; Macon, 26.

DENMAN THOMPSON: Chicago, 6, 5 weeks; Joliet, Ill., Oct. 11; Davenport, Iowa, 12; Rock Island, 13; Bloomington, 14; Decatur, 15; Springfield, 16; St. Louis, 18, week; Keokuk, Iowa, 25; Burlington, 26; Galesburg, Ill., 27; Freeport, 28; Dubuque, Iowa, 29; La Crosse, Wis., 30.

EMMA ABBOTT OPERA CO.: St. Joseph, Mo., 7; Topeka, Kas., 8, 9; Kansas City, Mo., 12, 13, 14; Fort Scott, 15; Dallas, Texas, 16.

EMMA VERN (Fun on the Rail): Philadelphia, Oct. 11, week; Reading, 18; Harrisburg, 20.

FANNY DAVENPORT: New York City, Sept. 20, six weeks.

FELIX VINCENT COMB.: Marion, O., 4, week.

FLORENCE HERBERT DRAMATIC CO.: Canton, Ohio, Oct. 4, week.

FORD'S COMEDY CO.: Charlotte (Centennial), 7; Baltimore, 11, week.

FOUR SEASONS COMB.: Newcastle, Pa., 11, 12; Sharon, 13; Meadville, 14; Jamestown, 15; Erie, 16.

FRANK CHANFRAU: Manchester, N. H., 7; Portland, 8, 9; N. Y. City, 11, week.

FOUR SEASONS COMB.: Bradford, Pa., 18; Duke Centre, 19; Olean, 20; Hornellsville, 21.

FRANK I. FRAYNE: Wilkesbarre, 7; Lock Haven, 8; Williamsport, 9; Elmira, N. Y., 11; Ithaca, 12; Hornellsville, 13; Rochester, 14, 15, 16; Cleveland, 18, week.

FUN ON THE BRISTOL: Williamsburg, Oct. 4, week.

GEORGE EDGAR: North Adams, Mass., 7; Bennington, Vt., 8; Rutland, 9; Burlington, 11; Greenfield, Mass., 12; Fitchburg, 13; North Hampton, 14; Springfield, 15; Worcester, 16; Holyoke, 18; Natic, 19; Clinton, 20; Nassau, 21; Concord, 22; Manchester, 23.

GOLDEN GAME COMB.: Philadelphia, Oct. 4, week; Mishler's (Pa.) circuit, 11, week.

GULICK-BLAISDELL CO. 1 (John Dillon): Council Bluffs, Ia., 7; Yankton, D. T., 8; Sioux City, Ia., 9; Mankato, 11; Rochester, 12; Winona, 13; Lake City, 14; St. Paul, 15, 16; Minneapolis, 18, 19.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Champaign, Ill., 7; Mattoon, 8; Joliet, 9; Chicago, 11, week; Ottawa, 18; Keokuk, Ia, 19; Fairfield, 20; Mt. Pleasant, 21; Burlington, 22; Davenport, 23.

GULICK-BLAISDELL CO. 3 (Hop-Scotch): Chillicothe, Mo., 7; Palmyra, 8; Hannibal, 9; Quincy, Ill., 11; Springfield, 12; Lincoln, 13; Peoria, 14; Bloomington, 15; Joliet, 16; Chicago, 18, week.

GUS WILLIAMS COMB.: Bloomington, Ill., 7; Springfield, 8; Indianapolis, 9, 11, 12, 13; Louisville, 14, 15, 16; Nashville, 18, 19; Brownersville, 20; Memphis, 21, 22, 23.

HARRY RICHMOND'S OUR CANDIDATE: Newark, N. J., 7, 8; Jersey City, 9; Brooklyn, 11, week.

HERRMANN: Baltimore, 4, week; Albany, 11; Troy 18, 19, 20; Providence, 21, 22, 23; Boston, 25.

HAVERLY'S BLACK 40: Louisville, Ky., 7, 8; 9; Milwaukee, Oct. 4, week.

HERNE'S HEARTS OF OAK: Milwaukee, Oct. 4, week; Cincinnati, 11; week.

HICKEY'S OH BE JOYFUL CO.: Washington, Oct. 4, week.

HI HENRY'S PREMIUM MINSTRELS: Chillicothe, O., 7; Washington, C. H., 8; Wilmington, 9; Lebanon, 11; Springfield, 12; Urbana, 13; Pickaway, 14.

HUNTLEY'S DRAMATIC COMB.: Huntsville, Ala., Oct. 4, week; Trenton, Tenn., 11, week.

JANE COOMBS: Kankakee, Ill., 7; Aurora, 8; Michigan City, Ind., 9.

J. K. EMMET: Cincinnati, 11, week.

JARRETT'S CINDERELLA: Providence, 7, 8, 9; New York, 11, 4 weeks.

JARRETT & RICE'S FUN ON THE BRISTOL: Waterbury, Conn., Oct. 11; New Haven, 12; Bridgeport, 13; Hartford, 14; Holyoke, 15; Springfield, 16; Burlington, Vt., 30.

JOHN MCCULLOUGH: Chicago, 4, two weeks; Cincinnati, 18, week.

JOSEPH JEFFERSON AND MRS. JOHN DREW: Reading, Pa., 7; Pottsville 8; Easton 9; Newark, N. J., 11, 12; Paterson, 13; Albany, 14; Troy, 15, 16; Boston, 18.

JOHN T. RAYMOND: Cedar Rapids, Ia., 7; Rock Island, 8; Davenport, 9; Muscatine, 11; Burlington, 12; Keokuk, 13; Galesburg, 14; Peoria, 15, 16.

JOSEPH MURPHY: East Saginaw, Mich., 7; Lansing, 8; Grand Rapids, 9; Battle Creek, 11, Fort Wayne, 12; Dayton, Ohio, 13; Springfield, 14; Columbus, 15, 16; Cincinnati, 18, week.

JOHN A. STEVENS: New York, 4, week. Pittsfield, Mass., 12; North Adams, 13; Greenfield, 14.

KATE CLAXTON: N. Y. City, Oct. 11, two weeks.

KATIE PUTNAM: Salt Lake, Utah, 7, 8, 9.

KIRALFYS' AROUND THE WORLD: Boston, Oct. 4, three weeks.

LAWRENCE BARRETT: Chicago, Oct. 4, two weeks; Buffalo, 18, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: New York, 13, four weeks; Boston, 11, week.

LEAVITT'S SPECIALTY COMB: Cincinnati, Oct. 4, week; Chicago, 18.

LEAVITT'S RENTZ SANTLEY CO.: Cincinnati, Oct. 4, week.

LOTTA: Philadelphia, 4, two weeks.

MATILDA SCOTT OPERA CO: Reading, Mich., 7; Hudson, 8; Jonesville, 9; Adrian, 11; Tecumseh, 12; Albion, 13; Eaton Rapids, 14.

MAGGIE MITCHELL: Pittsburg, Oct. 4, week; Washington, 11, two weeks; Baltimore, 25, two weeks.

MARY ANDERSON: Brooklyn, 4, week.

MAUDE GRANGER, (Two Nights in Rome): Newark, N. J., 7, 8; Philadelphia, 11, week.

MILTON NOBLES: Leadville, Oct. 4, two weeks; Georgetown, 18, 19; Central City, 20, 21; Golden, 22; Boulder, 23; Cheyenne, 24.

M'LISS-PIXLEY CO.: Boston, 27, two weeks; Providence, Oct. 11, week; Milford, Mass., 18; Woonsocket, 19; Newport, 20; Fall River, 21; Bradford, 22; Lynn, 23; Salem, 25; Gloucester, 26; Lawrence, 27.

MINNIE PALMER COMB.: London, Ont., 7; Hamilton, 8, 9; Toronto, 11, week; Millville, 18; Kingston, 19; Brockville, 20; Ogdensburg, 21; Ottawa, 22, 23; Montreal 25, week.

MITCHELL'S PLEASURE PARTY: Springfield, O., 7; Dayton, 8, 9; Louisville, 11, 12, 13; Terre Haute, 15; Lafayette, 16.

MR. AND MRS. GEORGE S. KNIGHT: New York, 4, week; Philadelphia, 16.

MILES' JUVENILES: Austin, Tex., 7, 8, 9; Galveston, 11, 12, 13, 14; Palestine, 15; Marshall, 16; Shreveport, La., 18, 19; Texarkana, 20, 21; Little Rock, Ark., 22, 23.

MY PARTNER (ALDRICH AND PARSLOE): Haverhill, Mass., 11; Lawrence, 12; Lowell, 13; New Bedford, 14; Newport, 15; Brockton, 16; New York, 18, two weeks.

NEIL BURGESS (Widow Bedott): Virginia City, Nev., 7, 8; Reno, 9; Ogden, Utah, 11; Salt Lake, 12, 13; Cheyenne, 15; Denver, 18, 19; Topeka, 21; Kansas City, 22, 23; St. Louis, 25, week.

NICK ROBERTS' HUMPTY DUMPTY: New Orleans, 3, week.

NAT GOODWIN'S FROLIQUES: Detroit, 7, 8, 9; Fort Wayne, 11; Canton, 12; Akron, 13; Youngstown, 14; Oil City, Pa., 15; Bradford, 16; Williamsburg, N. Y., 18, week.

OUR GENTLEMEN FRIENDS CO. (George Holland): Toronto, 11; Buffalo, 13, 14, 15; Rochester, 16 18.

OLIVER DOUD BYRON: Pittston, Pa., 7; Scranton, 8; Wilkesbarre, 9; Hornellsville, N. Y., 11; Olean, 12; Bradford Pa., 13; Duke Centre, 14; Salamanca, N. Y., 15; Titusville, Pa., 16; Oil City, 18; Franklin, 19; Meadville, 20; Sharon, 21; Newcastle, 22; Youngstown, O., 23.

POLK'S GENTLEMAN FROM NEVADA: Louisville, Ky., Oct. 4, week; Cincinnati, 11, week; Detroit, 18, week; Port Huron, 25; Flint, 26; Bay City, 27, 28; E. Saginaw, 29, 30.

PAT ROONEY COMB.: Boston, 4, week.

PIRATES OF PENZANCE: Taunton, Mass., 7; Worcester, 8; Northampton, 9.

POWER'S GALLEY SLAVE CO.: Ottawa, Ont., 8, 9; Montreal, 11, week.

RICE'S BIJOU OPERA CO.: Boston, 4, three weeks.

RICE'S EVANGELINE: Fall River, Mass., 7; Milford, 8; Woonsocket, 9; Worcester, 11; Springfield, 12; Hartford, 13; Waterbury, 14; Meriden, 15; New Haven, 16.

RICE'S SURPRISE PARTY: Cincinnati, Oct. 4, week; Pittsburg, 11, week; N. Y. City, 18.

RIVE KING CONCERT CO.: Boston, 7—open season.

ROBSON AND CRANE: Kansas City, Mo., 7, 8, 9; St. Louis, 11, week; Boston, 25, two weeks.

ROYAL ILLUSIONISTS (Thorn and Darwin): Buffalo, 4, week; Rochester, 11, week; Syracuse, 18, week.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Boston, 4, two weeks.

SNELBAKER & BENTON'S VARIETY COMB.: Erie, Pa., 7; Oil City, 8, Newcastle, 9; Pittsburg, 11, week.

STEWART FAMILY: Lowell, Mass., 7; Fitchburg, 8; Rutland, Vt., 9.

SMITH AND MESTAYER'S TOURISTS; Washington, 4, week; Baltimore, 11, week; Cincinnati 18, week.

SLAVIN'S COMEDY CO.: Rochester, N. Y., 7, 8, 9; Buffalo, 13, 14, 15, 16.

TONY PASTOR'S TROUPE: New Haven; 7; Hartford, 8; Springfield, 9; Holyoke, 11; Worcester, 12; Salem, 13; Lowell, 14; Providence, 15, 16.

THE BERGERS: Galveston, Tex., Oct. 7, 8, 9.

THE HARRISONS (PHOTOS): Austin, Tex., 7. Corsicana, 9; Marshall, 11, 12; Texarkana, 13, 14; Little Rock, 15, 16; Memphis, 18, 19, 20.

TONY DENIER'S HUMPTY DUMPTY: Ft. Wayne, 7, 8; Toledo, 9; Ypsilanti, 11; Detroit, 12, 13; London, 14.

THE FAVORITES (ALICE OATES): Indianapolis, Oct. 4, week.

IDEAL COLORED MUSICAL COMB.: Rochester, 7; Great Falls, 8; South Berwick, Me., 9, 10; Exeter, N. H., 11.

CIRCUSES.

BARNUM'S: Dallas, Tex., 7; Dennison, 8; Sherman, 9; Marlin, 11; Waco, 12; Bryan, 13; Brenham, 14; Austin, 15, 16; Houston, 18; Columbus, 19; Flationa, 20; Luling, 21.

FOREPAUGH'S: Sturges, Mich., 7; Portland, 8; Richmond, 9; Chillicothe, O., 12; Circleville, 13; Portsmouth, 14; Jackson, 15; Athens, 16; Parkersburg, W. Va., 17; Staunton, 18.

GREAT LONDON: Wilmington, Del., 7; Baltimore, 8, 9; Frederick, 11; Martinsburg, W. Va., 12; Chambersburg, Pa., 13; Carlisle, 14; Hagerstown, Md., 15; Cumberland, 16; Winchester, Va., 18; Staunton, 20.

ROBINSON'S: Seneca, S. C., 7; Anderson, 8; Newberry, 9; Augusta, Ga., 11.

SELLS BROS.: Atlanta, Ga., 7; Columbus, 9; Opelika, 11; Montgomery, 12; Selma, 13; Montevallo, 14; Talladega, 15; Oxford, 16; Columbiana, 18; Greensboro, 19; Marion, 20; Uniontown, 21; Demopolis, 22; Meridian, 23.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.

—LOVE'S LABOR'S LOST.

GAGGING IN SHAKESPEARE'S TIME.

NEW YORK, Oct. 4, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Can you tell me whether the practice of "gagging," as it is called, was in vogue during Shakespeare's time, and does he in any portion of his works allude to it?

ENQUIRER.

[Yes, the evil was more prevalent then than now. Hamlet in his speech of instruction to the players says: "Let those that play your clowns speak no more than is set down for them; for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the meantime, some necessary question of the

play be then to be considered: that's villainous; and shows a pitiful ambition in the fool that uses it."—ED. MIRROR.]

ALICE OATES VS. SAM WATKINS.

BURNET HOUSE,
CINCINNATI, Sept. 30, 1880.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—I am manager for The Favorites, with Alice Oates as star. Have been with the company since its first night. Saw nothing to indicate any misunderstanding between herself and husband until Friday last in Pittsburg, when she seemed sad and out of sorts. In answer to my questions as to the cause, at first she gave evasive answers, but finally said she was having a little trouble with "Sam," and burst out crying. When I asked her if it was anything serious, she said he had abused her and she had resolved to separate from him. I advised her to not act in haste, as it was a serious matter. Her answer was that its importance and the dread of more newspaper talk had kept her back for months, but it had come to the end, for she was becoming unfitted for business. At last Saturday's matinee he sat "in front" all the afternoon, or stood at the door with me. After the performance he went on the stage, crossed it, and went to his wife's dressing-room. One of the ladies was standing in the door. He remarked: "I would like to see my wife alone." She said, "Certainly," and stepped away. Mr. Watkins passed in and shut the door. In about twenty minutes he came out, while Mr. Gardiner and myself were coming on the stage. He came up very pleasantly and said: "I am going to Philadelphia if you will get me a ticket and sleeper, and I will send you the money back when I get home." Mr. Gardiner said, "Certainly, Sam," and turning to me, authorized me to get it for him. I said, "When will you go?" He said, "At eight this evening." Then he started to say something about his trouble. Mr. Gardiner asked him not to speak of it, saying: "Your family matters are of no importance to me. I am anxious only for the business interests of the concern, and hope neither of you will do anything to cause any scandal." His answer was nearly in these words: "She has dismissed me, and she will regret it. She loves me and always will, and you can bet she will be sending for me before three weeks." Mr. Gardiner said: "That's all right, Sam. Whenever you are sent for you will be welcome as far as I am concerned. It is all the same to me whether you are with the company or in Philadelphia." I feel confident there is some mistake in the statement in a Philadelphia paper as coming from Mr. Watkins, in which he is made to say he knocked some one down and made himself master of the situation generally. It is not my belief or that of any member of the company that a man who is capable of kicking and beating women is very brave when encountering gentlemen. Every member of the The Favorites will make oath that there was not a loud word spoken in anger by any one.

J. W. MCKINNEY, Manager.

I herewith inclose a statement by the company, which you are at liberty to use:

We, the members of The Favorites, in justice to Mrs. Oates and our management, desire to state that the rumor of a conflict or altercation of any kind as having occurred on the stage after our matinee in Pittsburg is entirely false. Whatever may have occurred between Mr. Watkins and his wife was in her dressing-room. The door was closed, and there was no noise sufficient to be heard outside. After the interview he bid good-bye to those of the company standing around, saying he was going to Philadelphia. He seemed sad and dejected.

W. H. FITZGERALD, E. W. HUTCHINSON,
J. A. STURGES, Property Man,
ALFRED MCDOWELL, T. K. HEATH,
JAMES MCINTYRE, MRS. W. H. FITZGERALD,
MOLLIE REVEL, JULIA COLLENO.

THE PROPOSED PASSION PLAY.

The following article from the pen of Mr. John F. Flanagan, will appear editorially in the October number of the *Celtic Monthly:*

Just now there is a great deal of discussion about the propriety of producing the Passion Play in New York as represented in San Francisco with considerable pecuniary and artistic success. Aside from our appreciation of thoroughly artistic representations of historical tragedies, and our sincere admiration of those talented ladies and gentlemen who have devoted their lives to the education of the masses in the legitimate drama, we feel constrained to differ with some of our more or less esteemed comtemporaries and say at once that we think such a performance entirely out of place.

We have always extended our friendship to the theatre, and have not in any way endeavored to conceal our passionate affection for the glorious traditions of dramatic history, nor can we help taking off our hats in the temple of immorality when we are confronted with the splendid fame of Garrick, the Keans, the Kembles, Talma, Macready, Rachel, O'Neill, Siddons, Cushman, Fechter, Forrest, the elder Booth, Cooke, Sullivan, Salvini, the Wallacks and others; but we would freely sacrifice our old and intense love of dramatic art and our many friends and happy theatrical traditions, rather than see the stage degraded by the recital and presentation of such a sacred and awe-inspiring subject as the life and death of the Redeemer of the world.

* * * * *

Mr. James O'Neill, the actor who impersonated Our Saviour in California, is a gentleman for whom we entertain a very high regard, both as an actor and a man, but we do not think he has added to his standing as a Catholic or a Christian by lending his brilliant qualities of acting to a performance which is nothing if not sacrilegious.

Joseph Murphy, the actor-blacksmith, told us some time ago that he had never seen a more impressive performance than James O'Neill's, and that the general effect of the play was elevating and instructive. Mr. William Harrigan—a brother of Mr. Edward Harrigan, the well-known author and actor—talked with us half an hour about it immediately after his return from California; and the substance of his opinion regarding the production was much in favor of it. We care not, however, for the individual opinion of anybody upon this subject; such a representation for the purpose of lucre and sensation is an insult not only to the Catholics of New York, but to every one of its professed Christians. The Passion Play recently done at Ober-Ammergau was of a different character entirely, having a different animus, different detail, and a different result—in fact, being as different every way as the California representation is different from the Sacrifice of the Mass, which is the only proper recital of the Passion of our Lord. This managerial trick will not do—at least for us—and we hope that our thousands of readers and sympathizers will see the matter in the same light that we do. Profane history is well enough for dramatic representation, but to touch such sacred things as these people propose to do is nothing short of infamous. One of its advocates said the other day that it had the approval of the Bishop of California and the Catholics of San Francisco. We doubt this statement; and even if it turns out to be true, it will not change our opinion of the propriety of such a presentation.

A very good argument against it is the character of some of its defenders, one of whom writes as follows:

"We would like to know why the Christian sentiment of New York should be insulted by the production at a theatre of a play in which 'historical' characters which they have invested with a sort of divinity are to be represented."

The prattle of this booby free-thinker will have little to do with popular sentiment on this absorbing topic. Let the public authorities immediately find out whether they are legally vested with power to prevent a spectacle degrading to man and insulting to God.

"The Affair is a Mistake."

[Spirit of the Times.]

No professional should omit to read the protest of the Rev. Dr. Houghton of the Little Church Around the Corner, published in last week's MIRROR, against the proposed performance of the Passion Play at Booth's. Dr. Houghton begs all with whom his words have weight not to take part in such a sacrilege. His words ought to have weight with every man and woman in the profession for which he has done so much. The latest device of the California speculators who are working the Passion Play sensation is to announce that the names of the actors will not be published. What actors they would get upon such terms! However, Dr. Houghton may retain his good opinion of the profession in peace. The Passion Play will not be done here. The affair is a mistake, and we believe that Manager Abbey will withdraw from it. If not, the performance will be prohibited by law, even if, as in San Francisco, a special law has to be enacted to meet the case.

"A Shock of Repulsion."

[Andrews' American Queen.]

It is announced that the Passion Play, whose performance in the Bavarian hills of Ober-Ammergau, Germany, has turned the eyes of the world to that secluded rustic hamlet, is to be produced at Booth's Theatre in New York. This strange speculation of an American manager fills the mind with a certain shock of repulsion. The Ober-Ammergau performance is softened and sanctified by the associations of time, the conditions under which it was instituted, and the simple and innocent piety of the people from whom the performers are selected. To transplant such a representation away from its surroundings is to denude it of all that can make it acceptable to the public mind, and to bring out its sacrilegious elements in the strongest colors; for even those who do not believe in Christianity will feel a sympathetic shock at such a violation of all the decencies and obligations of religious belief—a belief so deeply rooted in the whole system of public thought and feeling. It will not be the religious alone who will hasten to condemn this extraordinary venture, but all those who have a proper regard for the deep-souled convictions—call them prejudices if you will—of their neighbors.

CONCERNING SOME OLD PLAYERS.

JOSEPH HAINES or HAINS. The exact place of his birth is unknown, but it is supposed that he was born in Westminster in 1638 and received his education at St. Martin's School, where he displayed a remarkable aptitude for acquiring knowledge. From this school he went to the University of Oxford, where he equally distinguished himself for his proficiency in the classics. On leaving here, he entered the service of Sir Joseph Williamson, a former college chum, and then member of Parliament for Oxford, who employed him in a confidential capacity, but Haines was indiscreet enough to reveal to some companions at a tavern the nature of several public dispatches that had been entrusted to his care for translation into the Latin tongue. For so doing he was discharged by Sir Joseph. But this gentleman evidently esteemed "Joe," as he was generally called, and recommended him to one of the principals of the University of Cambridge, by whom he was received and entertained, and here he obtained the degree of Master of Arts. It was in Cambridge that he first became an actor, joining a company of strolling players who were on a visit to the city. Wandering round the country for some time with these Thespians, he, becoming tired of his vagabondism, left them, and arriving in London he made his first appearance with a legitimate company. In 1683 he joined Killegrew at Drury Lane, appearing in the character of Bayes, in the burlesque tragedy, The Rehearsal, by the Duke of Buckingham. The Duke was so pleased with his rendition of the part that when he went to Paris as ambassador, he induced Haines to join his suite. During his stay in the gay French capital, Joe lived in the most profligate manner. His wit and fondness of joking, together with his scholastic attainments, made him a most pleasing companion for both sexes. Borrowing various sums of money from his Parisian friends—and forgetting to pay back the amounts—shortly after his arrival he was compelled to quit France and return to England. He next appeared at the theatre in Dorset Gardens as a dancer, where he remained for a short time only. Once more he joined Killegrew at Drury Lane, remaining until the theatre was destroyed by fire. During the rebuilding of the theatre he revisited Paris, where he was recognized by several of his old creditors, who determined upon his arrest; but hearing of their intention, Haines borrowed an additional sum of money from the rector of the Jesuits' College, and hastily taking his departure left for London, where he joined Davenant's company, from which he was discharged for appearing on the stage dressed as a Scaramouch—in disgust for having been cast as one of the Senators in Cataline's Conspiracy. There are many stories told of his funny pranks. On one occasion he hired a clergyman as chaplain to the theatre, and sent him on the stage ringing a bell, and calling on the actors to "Come to prayers." Some of his jokes displayed a vast amount of cunning, combined with a readiness of invention that is somewhat remarkable. On his being seized one morning by a couple of bailiffs for a debt, the Bishop of Ely happened to be passing by in his coach. Haines said to the bailiffs: "Gentlemen, here's my cousin, the Bishop of Ely, going into his house; just let me speak to him, and he'll pay the debt and charges." The bailiffs assented. So up went Haines to the coach, and putting his head in at the window, whispered in the ear of the Bishop: "My lord, here are two poor men who have some scruples of conscience regarding the Protestant religion." "Very well," said the Bishop; and calling to the bailiffs, said: "You two men, come to me in the morning, and I'll satisfy you." The two men bowed and retired, releasing Haines, who, laughing at his device, went his way. On the bailiffs calling on the Bishop for the money, he was astonished when he heard their story; but on reflecting over the matter, paid the debt and charges. Once more Haines entered upon a wandering life with various strollers, playing at Windsor, Portsmouth (where he was imprisoned for debt), and several other cities. We next hear of him in the Isle of Wight, where he enlisted and deserted; he was found, however, and brought back, tried and imprisoned. On his release he went to Constantinople, from thence to Leghorn, where he obtained a prominent position in the household of the Grand Duke of Florence. From the service of the Duke he went to Rome, where he was received by the Pope, who ordered his portrait to be painted. Finally he returned to England and practised law for some time—became a preacher—finishing his career as an actor. He was capital in the light, airy fops, and was unexcelled by any actor of his time in such parts as Sparkish, in The Country Wife, one of Wycherley's best pieces; Capt. Bluff, in The Old Bachelor, of Congreve; Roger, in Sir John Vanbrugh's comedy, Esop; Tom, in the comedy of The Constant Couple, by George Farquhar; and Lord Plausible, in The Plain Dealer. He died on Friday, April 4, 1701, and lies buried in St. Paul's Churchyard, Covent Garden. He was the author of several prologues and epilogues.

"FOUR WEEKS IN HELL."

Smash-up of the Marie Prescott Combination—A Stranded Company and an Attached Wardrobe.

[Louisville Commercial, 28th ult.]

Theatrical people are sometimes compelled to look through smoked glass at the dark side of life's picture as well as the rest of mankind. The happy visions of the amateur fade into thin air and melt away when there is a smash-up of a company on the road, and when a frowning landlord clutches frantically at the last collar-box as a kind of collateral for back rations of soup and cold liver. In other words, stage life is not what it appears to the enchanted mortal who enters the theatre on a free ticket and sees nothing except the work on the stage. Berry Mitchell is not the only crushed tragedian howling around under the moon, but there are hundreds of them.

Last Saturday afternoon the Marie Prescott combination made its advent into the city, with Ernest Harvier as manager, Oscar Dryer agent, and Miss Prescott as the star. The company was composed of the following professionals, several of whom are well known, and have played with the leading combinations of the country: Mrs. R. M. Post, E. R. Dalton and wife, E. S. Quimby and wife, George Hanna, Alf Adams, M. D. Lacy and Thad P. Varney. Before reaching this city, the company had been on the road four weeks, and an imaginary member of the troupe is now engaged at the St. Cloud Hotel in writing a book entitled "Four Weeks in Hell."

The play is said to be a very creditable one, entitled Mother and Daughter, with Miss Prescott as the star. It is further said that the manager, Harvier, translated the play from the German. Miss Prescott is a lady of commanding appearance, a fine education, and possesses all the requirements of a fine actress. She is also a native of Kentucky, her relatives residing at Paris, and are among the best families in the State. It is highly probable that she has fallen into the hands of bad managers, and if such is the case, it is certainly a great misfortune. The members of the company, however, say she is very dignified—so much so that she renders herself overbearing, and at times disagreeable.

The company was organized in Cincinnati about four weeks ago, and started on a tour through Eastern Kentucky, and then played at the towns along the Lower Ohio. Business was fair, the play was appreciated, and for a time everything was conducted in a manner perfectly satisfactory to everybody interested. The company played at Nashville to good houses, then at Franklin, and came from that place to this city last Saturday, where it seems that a cloud obscured the light of the dramatic star, and all the lesser lights were blown out at the same time. When they arrived here Miss Prescott, her manager and the agent stopped at the Louisville Hotel, and arrangements were made for the members of the company to stop at the St. Cloud. They say that Manager Harvier led them to believe that he was booked for a week at Macauley's, and for the same length of time at Pike's Opera House in Cincinnati. They state, further, that Miss Prescott's baggage was left at the Louisville and Nashville Depot, and with it several elegant stage dresses made in Paris, France, the whole wardrobe being valued at $3,000.

The proprietor of the St. Cloud Hotel did not like the movements of the manager, and, finding out something about the valuable wardrobe, he attached it to satisfy the amount due him for boarding the company.

Immediately after this the members of the company took out an additional attachment for two weeks' unpaid salary. The case will be brought before 'Squire Stephens next Monday. On Monday evening last the manager, Miss Prescott and the agent left for Cincinnati, leaving the members of the company at the St. Cloud Hotel, some of them with their wives and children, and not a cent in the world. As a natural result they were very indignant, and looked upon the whole transaction as being a cold-hearted, cruel, deliberate swindle, as several of them say they were personally engaged by Miss Prescott. *It is stated that before Harvier left the city he went to the owner of one of the theatres here and wanted to borrow a small amount of money, saying that he was associate editor of the* NEW YORK MIRROR, *and that he could give him the amount in advertising.*

The following notice, which has appeared in the columns of THE MIRROR *for several weeks, fully sets forth the crookedness of this proposed transaction on the part of the manager:*

NOTICE.

Advertisers and others are cautioned against transacting business of any description relating to the NEW YORK MIRROR with GEORGE W. HAMERSLY, ERNEST HARVIER or OSCAR DRYER, as they are in no way connected with this paper.

Several of the company are old in the profession, and they are very indignant, and justly so, on account of receiving such treatment, and had they not been successful in securing an attachment on the wardrobe they would have been compelled to count the distance between telegraph poles and railroad ties in the direction of another city. As it is, their situation is by no means a pleasant one. Miss Prescott plays the leading part of Clothilde de Melville, in Mother and Daughter, and does some very creditable acting. Her talent has been recognized in the profession, for she has been engaged to go with Salvini as leading lady, under the management of John Stetson. She certainly does herself a great injustice by being in the hands of her present manager. It is thought by many of Miss Prescott's friends here that she will return and make a proper settlement of what now seems a very mysterious affair.

PASSING MENTION.

STRAFFORD.—Beatrice Strafford, who has been to England, is in New York, and is open for engagements. She has an offer or two under consideration to play Adrienne, Juliet, Beatrice, Frou-Frou and a host of other parts.

STRICKLAND.—W. H. now rides about in a real nice top buggy. No placards on it, as this would prevent William from cutting across lots at the Park. We would suggest canvas signs that could be detached and folded away under the seat.

COURTAINE.—Harry Courtaine—who ranks among the cleverest comedians on the stage—plays a German professor in Percy's Baffled Beauty at the Park. He will reside in New York during the season, a fact the managers making up local companies will gladly bear in mind.

MANAGERS, BEWARE.—An impostor named Harvier, it will be seen by a clipping in another column, has been representing himself as an "associate editor" of THE MIRROR, in Louisville, where he tried to swindle a manager in our name. Carefully read the notice at the head of our editorial column, and look out for him!

KENDALL.—Edward Kendall has retired from the stage for this season, and is devoting his time to the interests of humanity and his own pocket in selling a patent automatic hatchway-guard—an ingenious contrivance, which he has invented. He is making, or is going to make, which is almost the same thing, mints of money.

KELLY.—Manager W. W. Kelly of San Francisco, who managed Talmage's lecture tour, and is at present manager for Samuel W. Piercy, is in town. The Deception company is to be reorganized. Mr. Kelly will manage the company, and in addition will attend to the business of Mayor Kalloch of San Francisco on his lecture tour.

MESTAYER.—Louis J. Mestayer died in this city 30th, aged about 60. When taken ill he was with the McDonough-Fulford company, supporting Annie Pixley. Mr. Mestayer was well known in the profession. He made his debut at the New Chatham Theatre in 1840. His last assumption was Judge Beeswinger, in M'liss. His Judge in The Damites was one of his best performances. Mr. Mestayer was buried on Sunday last from "The Little Church Around the Corner," with Knights of Pythias honors.

D. B. Hodges' Dark Ways.

THE MIRROR never makes a personal attack on anyone. The private life or conduct of individual members of the profession are sacred, unless it shall be of such a nature that the interests of managers are best served by exposure. This is the present case. Mr. D. B. Hodges has conducted himself in such a manner with The Favorites that, in stage parlance, he has been "bounced," and his manner of doing business needs a showing up to guard managers in the future against such dark and mysterious ways. He was engaged by The Favorites at $40 per week, and in one week and four days he managed to gobble $120.00. We give two samples of his manner of procedure. He was in Chicago, and was to commence work in Pittsburg a week in advance of the company. The second day after his arrival in Pittsburg he showed a telegram to Mr. W. W. Fullwood, as follows:

Get money of manager and join company in Philadelphia. C. R. GARDINER.

Mr. Fullwood was nonplussed, as he knew that Mr. Gardiner was *not* in Chicago, and the company were *not* in Philadelphia, and so expressed himself to Mr. Hodges. But a series of D. B. stories secured the money, and a trip to Philadelphia for the Elks convention followed. After returning and putting in two or three days' work, he went to Cincinnati. With him he took the checks for two pieces of baggage, which had been checked through with instructions to take them to the Grand Hotel to await the arrival of the company. On the way to Cincinnati he managed to spend one day in Columbus, having a good time; but he had time enough left to study a means of raising the wind. On his arrival he immediately struck Manager Miles for $45, saying there were two trunks in the express office C. O. D. Mr. Miles said that unless he had orders from Mrs. Oates, or the manager, he could not advance it. Miles had met the "downy cove" before.

The matter there rested, and Miles had forgotten it, when late Saturday afternoon, Hodges comes in with what purported to be an express agent. He had a large book under his arm, and told Mr. Mile's that unless this $45 was paid at once the trunks should go back that night. Hodges said if the trunks went back there could be no performance. Mile's expostulated, offered any security until morning, when the company would arrive, but all to no purpose. So at last the money was given to a man who had no connection whatever with any express company, and was evidently the accomplice of Hodges, and the $45 was obtained on false pretenses.

Hodges was not long in getting away after this, but did not forget to leave several orders before starting. It is needless to say that Miles was slightly warm when he found how he had been swindled, and some hot messages followed the slippery agent. Finally a strong letter, couched in legal form, was sent D. B. Hodges, that unless the $45 was returned immediately a requisition would bring him to Cincinnati, when it would be beyond his power to compromise. This will probably stir up the old man and bring matters to a settlement; but managers in the future will know how to deal with him.

THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY,
NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

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PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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Grand English Opera Burlesque Company.

First time on the American stage of the English version of the Opera Bouffe,
LA FILLE DU TAMBOUR-MAJOR,
The Drum Major's Daughter.

Monday, Oct. 11,
THE DUDLEY BUCK OPERA COMPANY.

Daly's Theatre,
Begins at 8. Over at 10:30.
Prices for reserved seats 50 cents, $1 and $1.50.
EVERY EVENING and WEDNESDAY and SATURDAY MATINEES. EDGAR [illegible] CETT's New Comedy of Manners and Mishaps, entitled "OUR FIRST FAMILY," by James Lewis, Charles Fisher, John [illegible], Leclercq, Conway, Miss Laura [illegible], Rehan, Miss Gilbert and Pamela [illegible].
A night of unrestrained laughter.
A SOLID [illegible]

ANOTHER BRILLIANT SUCCESS.

BARTLEY CAMPBELL'S NEW COMEDY,

MAT RIM ONY!

VOICE OF THE PRESS.

Many clever situations we have not referred to, and many lines have been introduced hitting off the shams and frivolities of modern society, while the moral atmosphere of the play is without taint. * * * The curtain was raised at the end of every act, and the members of the company were twice brought to the front. The play was a pronounced hit, and loud calls were made for the author, but he modestly slipped away to the Opera House to witness his other trump, the Galley Slave.—*New York Herald*, Oct. 5.

The play interested in its dramatic progress and its lively dialogue. It may be said in the play of Matrimony, Mr. Campbell has scored a new success.—*Phila. Bulletin*, Oct. 5.

In the development of the plot and delineation of the characters Mr. Campbell displays a mastery of method. * * * The merits of the play are a thorough grasp of the art of dramatic action, the right use of climax, true definition of character, and above all a dry sense of humor and sparkling and biting satire.—*Phila. Press*, Oct. 5.

It pleases an audience, and last night won a greater success on its first representation than any of Mr. Campbell's previous plays, with one or two exceptions.—*Phila. North American.*

The play won at sight, and Mr. Campbell can score another to his many successes.—*Phila. Record*, Oct. 5.

The play has in it many elements of success and abounds in humorous situations.—*Phila. Ledger*, Oct. 5.

Mr. Campbell has succeeded in giving his characters an individuality and has added a brilliancy to his dialogue. The theme fo "Matrimony" is the danger of flirtation and likewise of jealous suspicion, and it is effectively handled in true polite-comedy-vein with the proper sort of a polite comedy-sort of a denouement.—*Phila. Telegraph*, Oct. 5.

The audience appeared very much interested, and the play was well received.—*Phila. Times*, Oct. 5.

With Matrimony, the management may confidently expect to announce "standing-room only" the rest of the engagement.—*Phila. Evening News*

It is well constructed, bright, strong and amusing.—*Phila. Evening Chronicle.*

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MISS ADELE BELGARDE as HAMLET.
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Parthenia.....Miss Belgarde
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and an excellent cast.
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WEDNESDAY EVENING, OCT. 6, for the first time on any stage, a new Society Drama, BY TOWNSEND PERCY, founded on Frank Lee Benedict's novel, "Her Friend Laurence," entitled
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[illegible] at 8. Saturday matinee at 1. [illegible] PERFORMANCE.

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Every evening at 8. Saturday matinee at 2.
In SUPPE'S brilliant comic opera,
FATINITZA.
Fatinitza.....Miss Adelaide Phillips
Princess Lydia.....Miss Marie Beebe
Count Kantchukoff....Mr. Myron W. Whitney
Julian Haidy.....Mr. W. H. Fessenden
Izzet Pacha.....Mr. H. C. Barnabee
and a large chorus, comprising the entire strength of the IDEAL COMPANY.
New and beautiful costumes, original scenery, Enlarged Orchestra under the management of MR. S. L. STUDLEY.
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Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Goblins.

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All the novel details of scenery, ballet, costume, stage grouping and dramatic situation received with decided marks of approbation.

DECLARED THE BEST SPECTACULAR PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.

It ended in an ovation to the Kiralfys'. As now produced, it is possibly the grandest spectacular combination ever given in this city.—HERALD.

The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—STAR.

The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—TIMES.

The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TRIBUNE.

The same play has been done at Niblo's before, but never so well as now. Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there is no touch of gaudiness—WORLD

MINNIE PALMER'S
GAIETY COMPANY.

EN ROUTE.

MISS MINNIE PALMER AND FIRST-CLASS COMPANY.

REPERTOIRE:

BOARDING-SCHOOL

AND

A DIME NOVEL.

H. A. D'ARCY,.....Business Manager.
For time, address MARCUS R. MAYER,
Union Place Hotel, New York.

WARNING.

Managers of theatres and halls are hereby warned not to permit J. H. Huntley to produce a stolen copy of the Galley Slave. If they do I will proceed against them under the copyright act. BARTLEY CAMPBELL.

AN OPEN LETTER

FROM

ADAM FOREPAUGH

TO

P. T. BARNUM,

WHEREIN MR. BARNUM IS CALLED TO ACCOUNT FOR STATEMENTS MADE TO A NEW YORK SUN REPORTER.

COLDWATER, Mich., Sept. 21, 1880.

Hon. P. T. BARNUM:

Some kind friend has done me the favor to mail me a copy of the New York Sun of Sept. 5, containing a romance headed "Barnum's New Departure. After perusing the same I must exclaim with Shakespeare in The Tempest:

"Your tale would cure deafness."

In the falseness of its statements it out-Gulliver Gulliver, and is well worthy of the author (?) of Lion Jack and the Autobiography of P. T. B. Perhaps for the reason that you have so long been permitted to weave fairy tales for the press, you have become emboldened to relate the gutta-percha yarn which you poured into the ear of the credulous reporter.

1. Your "Only Greatest, etc.," is not "The Largest on Earth." Forepaugh's Aggregation IS A LARGER AND MORE VALUABLE SHOW PROPERTY, while yours and company is made up of the WRECKS OF OLD SHOWS.

2. Your statement that no show prior to 1871 cost over $500 a day to run is false. Forepaugh's Aggregation before that time cost $1,000 a day and over to run.

3. There are not now forty circuses traveling in this country, a statement which shows how lamentably ignorant you are of a business in which you profess to be an adept, and are in fact only a speculator. The number is not half of forty all told, both great and small.

4. Your statement that the shows now traveling do not have an average daily expense of $400 is ridiculously false. W. C. Coup, John Robinson, Burr Robbins, Batchelier & Doris. W. W. Cole, Van Amburg & Co., and Sells Bros.' expenses run from a half more than the above figure to double and over $400.

5. The expense of you and your company's show does not reach $3,500 a day. The statement is the veriest bosh. You and company are well pleased to have $3,500 receipts, and even a much less figure is acceptable.

5. What other shows are you supplying with animals?

6. Your new winter quarters are admirably situated—in an old cemetery. Permit me to suggest several monuments:

To the memory of Chauncey Jerome, of the Jerome Clock Company, who died in poverty and obscurity.

To the memory of that monstrosity, Barnum's Museum, which thrived in its day and and generation because it was the single place of amusement in New York that the women of the town could visit unaccompanied by a male escort.

The defunct Hippodrome, which depleted the pockets of your partners—Coup, Burnell, Hurd and Costello.

And a lofty marble to the lost fortunes of Howes & Castello, P. A. Older and J. O'Brien, who used your name and were thereby brought to ruin.

7. Your employes are no better or worse than those employed by any other manager, except as association with an institution bearing your name may prove contaminating. How much you are superior to other managers in morality or temperance, I leave others to decide; but I do assert that yours and company's is the ONLY ONE IN THE COUNTRY THAT CARRIES A JUG IN THE TICKET WAGON.

8. Now for your two grandest fibs, and I will have done. The capital invested in your and company's show is not one million of dollars. The capital in your late part purchase, the London Show, is not three-quarters of a million. To give credence to these statements you boast of your wealth. I, too, have an abundance of capital and a large surplus invested in real estate, and have ALWAYS PAID ONE HUNDRED CENTS ON A DOLLAR. I have never compromised my credit by buying up my paper for a few cents on the dollar. The London is an old, worn-out show, brought to this country years ago, and, alas, has brought ruin and disaster to more than one of its owners. Its last sale price, to Cooper & Bailey, was $23,000. And the mere remnant of a show added to it, returned from Australia and South America, was almost valueless. Now, while both you and your companies' shows are old second-hand property, mine, on the contrary, was built to order, and stands today with its outfit and mammoth menagerie THE LARGEST SHOW IN THE WORLD, costing me, to perfect it and increase it to its present size, fully ONE MILLION DOLLARS. And, best of all, it is all paid for and it is all mine. I have paid one firm more for animals than you and all your partners have invested in wild beasts in all their lives. If you think you have the largest show you can have an opportunity to substantiate your statement by backing it up. You have been so long allowed to run riot in your statements of pen and tongue that this epistle may cause you some surprise. But I propose hereafter to prick all the bubbles you blow and show to the public that you are not the owner or part owner of the "Greatest Show on Earth." Pardon me if in this blunt epistle I have called things by their proper names. Perhaps I should excuse your rash statements on the ground that you

"Like one
Who having, unto truth, by telling of it,
Made such a sinner of his memory,
To credit his own lies."

P. T., your "sands of life are fast running out." Joyce Heath and the Woolly Horse are beckoning you "over there," but while you linger let me beg of you, let me implore

"O, while you live, tell truth and shame the devil."

There are some other statements in the interview which perhaps might be worthy of analyzing, but this will suffice for the present. In glancing over the column and a half of yarn-spinning I can but recall the lines of Congreve:

"Ferdinand Mendez Pinto was but a type of thee,
Thou liar of the first magnitude."

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[*From the Cincinnati Musical Review.*]

☞ The Quartette which includes Alice Oates, soprano; Julia Colleno, contralto; W. H. Fitzgerald, tenor; and J. C. Sturges, basso, is an exceptionally good one, and finds no equal on the stage outside of Grand Opera. ☜

[From the Cincinnati Enquirer.]

Mrs. Oates was in better voice last night than for years, and worked and sang as though anxious to re-establish herself in the good graces of her audience. If such was her intention she was eminently successful, for she was most heartily applauded throughout. She is as sprightly and vivacious as ever. The play contains much excellent music, which is capitally sung.

[From the Cincinnati Commercial.]

The Favorites opened at Pike's last night in a three-act absurdity called Long Branch. It is of the extravaganza class. The music has been selected with good taste, and all members of the company sing well. Mrs Oates is in better voice than last year. She sang the old familiar "Good-bye, Sweetheart" beautifully. She seemed on her mettle last night, and never worked harder to please; and indeed every lady and gentleman in the cast made much of their roles Alfred McDowell, who will be remembered as a popular member of the Richmond and Von Boyle company last year, was very happy in the songs allotted to him. He is a funny comedian and an excellent comic vocalist Mr. Fitzgerald, in a wild burlesque of the traditional stage lover, was equally good, and sang well. Mr. McIntyre created considerable merriment in a wench part, and Mr. Heath as a Dutch census-taker did likewise. The ladies of the support, Misses Mollie Revel and Julia Colleno, strove to please and succeeded. The former sang sweetly, and the latter was quite amusing as an Irish lady's maid, or more properly speaking, a lady's Irish maid. The audience was large, and the entertainment appeared to please.

[From the Cincinnati Times-Star.]

Alice Oates and her new company, called The Favorites, opened at Pike's last night to a very fine audience Notwithstanding the very unfavorable weather, the house was nearly filled. The piece is called Scenes at Long Branch. It has a number of excellent musical selections strung together with a dialogue that is above the average. Mrs. Oates is in excellent trim, and sang with her old-time vim. She was determined to please and did. Her troupe is a good one, every member being a fine artist and thoroughly capable in the line of business attempted.

[From the Cincinnati Saturday Night.]

Alice Oates and a company of first-class specialty artists, known as The Favorites, are at Pike's this week in a very pleasing absurdity of the extravaganza school, styled Long Branch. It is full of fun and ridiculous situations, which keep the audience in good humor during an entire evening. Mrs. Oates, though somewhat changed in appearance, is as sprightly and vivacious as ever, and, as on former occasions, her singing is listened to with admiration. As is the case in a great many sketches, the caricatures in Long Branch are in the main exaggerated characters, bent only on being funny; and in this respect The Favorites succeed as well as the Tourists or the Troubadours, and in fact their performance possesses more merit than either of the other companies, because they carry better vocalists with them.

[From the Pittsburg Dispatch.]

Alice Oates never appeared in this city to so much advantage in the palmiest of her opera bouffe days as now in the field of modern burlesque. The so-called plays in which the public now most delights are of precisely the composition in which the prima-donna of The Favorites revels. Fun and music are the features of stage performance which come most naturally within her province, and the abandon, the absurdity, and the unbridled nondescript humor of the entertainments modeled on the Troubadour plan, fit her as though she had been melted and poured in. Long Branch affords scope for the specialties of Mrs. Oates and several other good people in the cast.

[From the Pittsburg Chronicle.]

The play is a good one, funny, bright, and not nasty. It is really more than an average play as to dialogue and wit. The almanacs have not suffered because of it, and Joe Miller is intact. It is novel in every respect, and introduces some very funny situations. Anybody who does not see it misses something clever A number of charming songs are introduced in the various acts, some of which are new and all of which are worth hearing. Mrs. Oates has improved in appearance greatly. Her figure is better and more shapely, and her voice seems more flexible and clearer. Mr. W. H. Fitzgerald, the tenor of the company, has a nice voice and handles it well. Alfred McDowell is a versatile comedian, and so is Mr F. H. Heath. Mr. James McIntyre as a colored servant-girl is very clever indeed.

[From the Pittsburg Post.]

Long Branch is one of the musical absurdities that hits popular taste. It is universally conceded that Alice Oates was never in better voice than she is now. Some fine and costly costumes are displayed. Alice Oates displays one magnificent lace dress that cost $500, the work of the great Worth, the Parisian manmilliner.

[From the Pittsburg Leader.]

The Favorites is a combination made up of capable artists. Their fun is artistic fun. Trifles light as air, popular songs, bits of opera—a mixture of musical gems, burlesque, extravaganza and farce—constitute the attractions. Alice Oates, an old-time favorite, the leading artist employed, has lost little of that vivacity that rendered her popular five years ago. The entertainment (it is not only entertaining, but highly diverting) is of that nondescript order introduced by the Tourists. We think the singing is superior; at all events, the musical selections are superior. Mr. W. H. Fitzgerald, the tenor, is one of the most pleasing of burlesque actors, and a very charming singer. The object is to give people something to laugh at without offending, and that The Favorites succeed in doing.

[From the Pittsburg Commercial.]

The Favorites were greeted last evening with a large audience willing to be pleased, and they evidently were. The play contains some very pretty music of a bright sketchy style, and some funny situations. It is utterly foreign to plot of any sort, and if the first act was made the last, or the second act presented first, the plot would not be in any way affected. Alice Oates of course is the central figure, and sings a number of songs in her own taking way. The lady looks well and is in better voice than last year, and we never saw her work harder for success than on last evening. Mr. W. H. Fitzgerald, the principal aider and abettor in the sketch, is a pleasing young actor and sings well. McIntyre and Heath are variety performers of a superior order, who do several neat sketches and display very fair histrionic ability. Mr. Alfred McDowell is an acquisition who helps matters along amazingly, being a good comedian and a fair singer.

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NEWSPAPER NOTICES.

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He grew to the exigencies of his position until his triumph was grand.—N. Y. WORLD.

Quite lost himself in the character, and as a consequence carried away his audience.—GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.—STAR.

That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—SPIRIT OF THE TIMES.

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